

# MUSICAL FETTER

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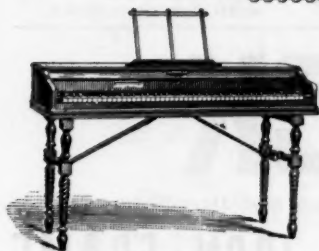
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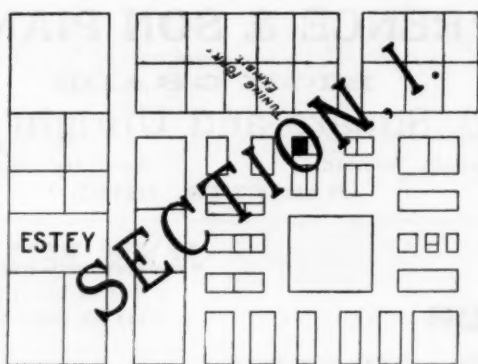
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**E**VEN the creator of "Diana of Solange" had to die. He probably died with the melancholy satisfaction of knowing that his opera was the last straw that killed the camel's back of German opera at the Metropolitan Opera House. May his soul rest in morceau de Salon!

**T**HE "World" last Sunday spoke feelingly of the piano playing nuisance in this city. The church bells, cable gongs and steam whistles are the true offenders against quiet, besides the "World" does not know that the Virgil clavier is a sure cure for noisy practice. It is also many other things, but that much it certainly is. Let the "World" recommend its readers to use the Virgil clavier, and it will be no longer bothered by the piano playing nuisance.

**W**E hasten to extend the expressions of our deepest and sincerest sympathies to Mr. Arthur Pougin. His griefs are our griefs; the woes of France are the woes of the United States of America. Here, as there, there is a "debauch"—I thank thee, Pougin, for teaching me that word—of writings about Wagner. Here and there soberminded men join him in crying: "Great Heavens! is this man so difficult to understand that we must have deluges of glosses, explanations, dissertations, discussions about him, his person, his writings, his philosophy, his religion, his learning, his poetic genius, his musical genius, his loves, his friendships, his hatreds, his what ever you like. In the end we shall be mad with these

ceaseless repetitions of the same ideas about the same man, about this perpetual intrusion of him, him, him, always him. There are other things that interest us. All art, all poetry, all literature, all music in these days are not concentrated in the single person of this inventor (patent not taken out) of Anti-Semitism."

Our compliments, Arthur; more power to your elbow! May your shadow never be less! Vive la France!

**A**NOTHER Pole threatens us with a piano playing tournée. Mr. Joseph Slivinski, the Polish virtuoso who has gained some favorable mention in London, will visit New York next winter under Mr. A. M. Palmer's management. Are we not poor enough already since Paderewski's visits? Let Mayor Gilroy revive ex-Mayor Grant's old edict, "The Poles must go!"

**M**R. LOUIS BARWOLF, of Brussels, has composed a mass, and this mass is composed exclusively of leitmotiven from "Lohengrin." The ingenious Barwolf has substituted religious words for dramatic words, and thus adapted Wagner's music to the Church Service. A fragment of the air of the Saint Graal forms the Kyrie; the Gloria is the chorus in D of the second act, the solo being the parts of the "King" and the "Herald." The Credo is the entering chorus of the fourth tableau, with a tenor solo, concluding with a fragment of the ensemble before the duel in Act I. Two opening themes and the air of farewell of "Lohengrin" serve for the Sanctus and Benedictus. "Elsa's" entrance and the Bridal Chorus of Act III. compose the Agnus Dei and Dona Nobis. The tonality of the work has been so combined that, few passages requiring transposition, the tonal correlation is preserved.

## THE NIKITA CASE.

**T**HERE are now pending in the courts of Chicago two cases of Nikita, the famous singer, against Dr. Florence Ziegfeld, head of the Chicago Musical College and chief factor in the Trocadero amusement scheme, the first case being on a contract, the second an issue on libel and an incident of the first. We are not interested in the second case, but the first is of moment to all musical people, not only because it affects a renowned artist of universal fame, but because it also involves a principle in the conduct of those commercial affairs attending the public performances of musicians.

To make a short story long enough to cover the ground satisfactorily, Dr. Ziegfeld, disappointed in not becoming the head of the Department of Music at the World's Fair, concluded to organize a competing musical enterprise in the shape of what he termed the Trocadero and International Temple of Music at Chicago. A \$100,000 corporation was created, most of the stockholders being business or social acquaintances of Ziegfeld, and the genial doctor went to Europe to engage artists.

This Trocadero was to become a popular resort, where music could be heard with side dishes, such as beer, ham sandwiches and a sirloin if desired. Everything from a banjo cocktail to a perfect was to grace the program, and the celebrities were to come from the other side of the Atlantic, engaged by that expert judge of art and articles of food, Dr. Ziegfeld himself. In due time the announcement was flashed across the ocean that the famous Nikita, an artist of the first rank among the few contemporaneous singers of bel canto, had been engaged by Dr. Ziegfeld for the six months of the Fair period for \$50,000 to sing at the Trocadero, and the musical world concluded that Dr. Ziegfeld had determined to give the Fair people a much more dangerous competition than the original Trocadero scheme with its free and easy character indicated. No one could then have doubted that, with Nikita as the nucleus, a series of classical concerts would be inaugurated and the highest grade of artists secured to aid in giving to the people of Chicago and the World's Fair visitors six months of good music.

The reasons, however, that caused a doubt to arise were the engagements of what the telegrams termed the Bülow Orchestra, the Iwanoff Chorus and a Hungarian band of beer hall players. At the time when these announcements were made THE MUSICAL COURIER stated that there was no such organization as a Bülow Orchestra; and this proved true, for the band engaged by Ziegfeld proved to be an ordinary band which played in 1882 at Long Beach on the hotel veranda.

However, the anomaly of the whole situation was dispelled when Nikita reached Chicago, where she naturally looked up this International Temple of Music and found that it was the Trocadero, Michigan avenue and Sixteenth street—an armory, by the way, since destroyed by fire, the Trocadero at present being installed in another armory. On the bill boards Nikita found a portraiture of herself, with the usual announcements below, including the statement that an excellent restaurant in connection with the Trocadero would furnish the latest victuals of the season at the lowest possible rates. It is of no vital consequence to give here the exact phraseology of this exterior announcement, which was of the usual order, but the fact itself is of vast importance, as it conclusively proves that Nikita was engaged by Dr. Ziegfeld to sing in a public resort instead of a concert hall; in a place in which part of the profits was to be made from the sale of beer, wine, cigars and meals, and not a Temple of Music in the sense in which that term is accepted outside of the Bowery, the Midway Plaisance and Michigan avenue, at present.

The question for the court and the jury to decide is whether Nikita, a great artist from the imperial Russian opera houses, St. Petersburg, Moscow, Warsaw, Odessa; from the Imperial Opera House, Vienna; Kammersaengerinn of the Duke of Saxe-Coburg; an artist who has sung from St. Petersburg to St. Sebastian and from the Irish Sea to the Caspian Sea in the choicest opera houses and concert salons only; whether this artist was brought to Chicago through the representations of Dr. Ziegfeld to sing at a variety show of the class of which Koster & Bial's is the representative one in this country. This, together with damages sustained by Nikita and what represents her loss of time, is the question for the courts to determine.

THE MUSICAL COURIER is at this moment not interested in the legal aspect, but in the musical and moral features connected with the Nikita engagement.

In one section of Chicago, the West Side, Dr. Ziegfeld is a public character in the sense of what is known here as a Tammany ward boss. The honors of the place must be sustained with a certain amount of dignity of bearing and a conscientious attendance to club duties, for, as in other large American cities, the club is the centripetal force in small fry politics in Chicago. Dr. Ziegfeld has also dabbled with the militia, and it may not be known that as the first officer of an Illinois militia organization he is now more frequently addressed as Colonel than Doctor. Although the North Side still calls him Doctor, the West Side denominates him Colonel, while the South Side, where his variety show is located, addresses him for free passes as Manager. It is not every man whose titles are altered by degrees of latitude and longitude; it is not every man whose social status is fixed by the meridian of Greenwich. These subdivisions of labor and activity have resulted in making of Dr. Ziegfeld a great musician in the estimation of politicians, while with equal force the Doctor is considered a great politician among musicians. What physicians think of the Doctor we don't know, although in this connection an interesting article might be written entitled, let us say, "Music and Manicure," or "Corn Salve Dimora."

However, it was through this kind of political influence that George R. Davis, Director-General of the Fair, manipulated Dr. Ziegfeld's name among those mentioned as directors of the scheme of Music, a place that subsequently fell to Theodore Thomas, and this same influence made him one of the eight or nine judges of musical instruments at the Fair. Like all ward politicians, Dr. Ziegfeld takes anything he can get, from a Directorship of Music at the World's Fair, with an income of from \$6,000 to \$20,000 for the job, to a little co-operative judgeship bringing \$500 for the job, besides its possibilities—these not being considered until later. Of course Director-General Davis never has and never will appreciate how supremely ridiculous he would have made the World's Fair by getting for the Doctor the place lately filled by Thomas, although some light should strike him now that he sees that Ziegfeld was satisfied with a sop to Cerberus in the form of a divided judgeship. When Ziegfeld went to Europe to secure "artists" for his Trocadero, he was shrewd enough to load himself with letters of introduction from prominent Chicago people, the most valuable letter at that time being one from Director-General Davis, and with this and a few more he managed to make himself "solid" at the American Legation in Berlin. He impressed everybody with the importance of his



enterprise and the power of his personality in Chicago, although Nikita and her friends became somewhat suspicious when they read in one of the inspired cablegrams published in the New York "Herald" or "World" that Dr. Ziegfeld had engaged Bülow's orchestra, for they, as intelligent people, knew that there was no such organization. Ziegfeld is plausible, if nothing else, and readily glossed this over, which was an easy matter with Nikita, who, although an American, had not been here since her young days, and looked upon an American who held such credentials as Ziegfeld exhibited with wonder and admiration.

Had Nikita appeared at a Trocadero entertainment her career as an artist would have been ruined for ever. Was Dr. Ziegfeld not aware of this? Or was he willing to take his chances in order to secure his card? Is Dr. Ziegfeld so ignorant of the status of musical artists that he did not know that Nikita would be compelled to refuse, with indignation, to sing in a place where beer and rum and sandwiches and Frankfurters were served, or where Delmonico courses were served? Can musicians absolve Dr. Ziegfeld from the awful responsibility of tampering with the career of a young artist of the type of Nikita? Is there any escape for the Doctor from the indictment about to be brought against him for having dragged this young singer over here, building upon her reputation and her abilities to push his financial scheme through, and knowing that her innocent submission to the text of the contract would be equivalent to professional and artistic suicide?

#### TROCADERO PROGRAMS.

Dr. Ziegfeld has a son; one of those bright young men of which Chicago boasts as having several million. Young Mr. Ziegfeld writes to us stating that he and not his father is the manager of the Trocadero, and he incloses a list of the officers, showing that Dr. Ziegfeld is president. We are not engaged in weighing technical differences. Dr. Ziegfeld is head and front of the Trocadero scheme, and as he will be blamed for the inevitable financial disaster sure to overtake it the small attachés drop out entirely.

Ziegfeld junior also sends us some programs, one of which covers a symphony concert by the (fraud) Bülow Orchestra or Bülow Military Band, Fritz Scheel, director, the chief number of the concert being the "Eroica" symphony by Fritz Scheel and his Bülow Orchestra, all at the Trocadero, for 25 cents. Another program is sent by young Ziegfeld, showing the kind of performance given August 12 by an organization under the presidency of the same individual, who is also president of the Chicago Musical College. Imagine the pupils of the latter college invited by their president to visit the Trocadero, of which he is also president, and attend the intellectual feast explained by this program!

#### PART FIRST.

- 1 Washington Post March.....Sousa
- 2 Spanish Waltz.....Metra
- 3 Great National Medley—Potpourri.....Heinicke
- BÜLOW MILITARY BAND—Fritz Scheel, Director.
- OUR GREAT SPECIALTIES FOR THIS WEEK.
- 4 Aerial Evolutions.....Astarte.
- 5 Soprano Solo.....Florence Holbrook.
- 6 The Spanish Ladder.....Dare Brothers.
- 7 Club Swinging on Revolving Globe.....Harry Larose.
- 8 Russian Folk Songs and Characteristic Dances.....Iwanoff's Imperial Troupe from St. Petersburg.
- 9 Champion Trick Bicyclist of the world.....Gustav Marschner.
- 10 Serpentine Dance.....Sadie Miner.
- 11 THE WORLD'S Famous Exponents of Gymnastic Feats on Triple Bars.....Mario & Dunham.

The somersault of Frank Mario over the middle to the third bar with double somersault off has never before being accomplished by any bar performer living.

- 12 World's Premier Musical Oddities.....Dixon Brothers.

#### Five Minutes' Intermission.

#### PART SECOND.

- 1 Europe's Greatest Impersonator.....Amann.
- 2 Mile. Parquerette.....Chanteuse Drolatique, from the Ambassadeurs, Paris.
- 3 Overture—The Beautiful Galatea.....Suppe
- 4 My Dream—Waltz.....Waldteufel

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COMING NEXT WEEK—Lottie Gilson, the Little Magnet, the original "Daddy Wouldn't Buy Me a Bow Wow." The wonderful Abachi and Masaud, and the Three Marvels. Coming—Lillie Landon.

We have beheld many strange things in the musical of the Eastern cities, but the spectacle of the financial manager of a variety show conducting a

musical college and acting as a judge of musical instruments at the World's Fair surpasses any comedy ever played in the East at the expense of the art of music. It is probable that Dr. Ziegfeld expected Nikita to perform on the tight rope and dance a bolero on a hoghead of Graacher wine. Why not?

#### THEODORE THOMAS' INSINCERITY.

NO one acquainted with the character of Theodore Thomas accepted those sentiments in his recent resignation as director of music at the World's Fair as sincere in which he offered his services to the Fair free of charge. The reply to a telegram as published below proves that Mr. Thomas never intended to do anything of the kind, and there is no reason why he should conduct concerts free of charge. The low prices charged for admission to many Thomas concerts and the failure to attract audiences show that Mr. Thomas, great although he be as a conductor, has no commercial draught, no personal magnetism for the masses, who must be called upon to sustain reproductive music in this country. Mr. Thomas as a conductor of still cheaper entertainments than those given under him at the Fair grounds would not have drawn perceptibly larger audiences than attended his concerts up to the period of his resignation.

While we do not believe that his services should have been asked for free of charge, we are of the opinion that something should be done to expose the hypocrisy of the sentiment in the letter in which he offered his services gratuitously, conscious at the time that he never intended to do anything of the kind. He never took into consideration that his personal friends, those who stood by him steadfastly in Chicago, would suffer from the onus that would result from his refusal to act in accordance with his promises. But personal friends or friendship itself amount to nothing with that incarnation of ignorant cynicism known as Theodore Thomas. The men who have done everything in their power to advance his cause are looked upon by him with suzerainty and as tools only too happy to be used by him. And such a character as Thomas will always find a pack of sycophantic pups following upon his heels, stimulating his megalomania. Look at the case of Wilson, a case that accents the charge that Thomas will sacrifice his own self respect to inordinate flattery.

Mr. Thomas, better than any other man, knew that Wilson was absolutely unfit to understand or appreciate his musical scheme; that his knowledge of music was limited to a narrow circle of local experiences, that he was not a man endowed with any musical acumen or gifted with judgment. Thomas knew all this and yet he tolerated Wilson, and for no other reason than that the smaller man flattered the small man. This whole World's Fair scheme of music was conducted on the basis of ward politics, and an indecent haste to make the most out of it in the quickest time characterized the methods of the Bureau.

An estimate of Thomas can be found in the following from the Chicago "Herald." By the way, since Thomas has gotten out, the attendance at the Fair has risen from an average of about 400,000 a week to 1,000,000 a week.

Chicago "Herald."

From his summer home at Fairhaven, Mass., just across the bay that rolls in front of New Bedford, Theodore Thomas sent a message yesterday declining, with thanks, to resume his old position of musical director of the World's Fair. The statement that the directors had asked Mr. Thomas to come back at his old salary, \$12,000 a year, with \$8,000 added money for the use of his musical library, was not right. The directors were willing to take Mr. Thomas at his word and accept his services free of charge. That he declined to return, according to the promises made in his letter in laying down the baton of musical director of the Exposition, is said to be due to ill health rather than to a disinclination to work without pay. This is the message that Mr. Thomas sent in reply to the invitation extended by the executive committee Monday night:

FAIRHAVEN, Mass., August 22.

James W. Ellsworth, Chicago: Thanks for invitation of executive committee, but impossible to accept. I need rest.

THEODORE THOMAS.

This reply was no surprise to those who understood the feelings of Mr. Thomas when he left the city soon after retiring from the Exposition. He was not in a very amiable mood. To several who have his confidence the veteran musical director said he had not been understood; that his elaborate scheme for an exhibition of artistic music at the Fair had not been properly received, and that the whole gorgeous fabric of his bureau of music had been torn to pieces by unkind critics and ignorant rivals. Mr. Thomas assumed the attitude of a very much abused man, and intimated that if the appropriation for his orchestra had not been cut off the concerts would have grown in popularity as the Exposition season advanced. Still he said nothing about staying in Chicago without salary and directing the performances of the immortal 114.

At the meeting of the executive committee Monday evening it was agreed, as has been published, to pay the musicians in the Exposition symphony orchestra their salaries for two weeks longer, and to give them the use of Festival Hall for their concerts every morning and afternoon. It was the understanding that an admission fee of 25

cents would be charged to these concerts, and that after the Exposition company quit paying salaries to the orchestra a percentage of the box office receipts—about one-fourth—would go to the World's Fair directors. It was also understood that the orchestra would quit playing heavy music, such as Mr. Thomas used to produce to empty benches. The directors were anxious that these concerts should pay from the start, their anxiety being due chiefly to the fact that if they did not the musicians might bring suit in the courts for their salaries to the close of the Fair. It may have been because the orchestra was pledged in advance to play the kind of music the people want to hear instead of the kind that Mr. Thomas liked to hear that the veteran musical director flatly refused to return to Chicago and give his services to the Fair as he promised he would do when he retired. The fact that he was to receive no salary also might have had something to do with it, but the explanation that his friends prefer to give is that Mr. Thomas is broken down physically and needs rest. That is what he says in effect in his message.

The argument was made in sending the telegram to Mr. Thomas that the orchestra would be more apt to pay its own expenses, and therefore quit gnawing at Treasurer Seeberger's money bags, if the old conductor were to come back and shake his baton at the fat oboe player again as he used to do. "There's magic in the name of Thomas," said one of his admirers in discussing the advisability of urging the ex-musical director to return.

The committee had small hope, however, that Mr. Thomas would return to Chicago. One of the members said they were thoroughly in earnest in asking him to again assume leadership of the orchestra, and the directors sincerely regretted the fact that he could not come back again. The orchestra will go on without him, at least for two weeks. The cheap popular concerts are an experiment at best, the idea being to determine during the two weeks that the players remain on the salary list whether the performances can be made to pay the expenses of the orchestra. If they cannot it is not improbable that some other plan will be tried, for the players are not at all enthusiastic over the suggestion of having their names dropped from the pay roll.

#### SIEGFRIED WAGNER.

MR. MARCEL HUTIN, of the Paris "Figaro," having some doubts as to the truth of the report that Siegfried Wagner was to conduct at Bayreuth, addressed him a letter which elicited the following reply:

WAGNER, Bayreuth, August 6, 1903.

SIR—In reply to the letter you have been good enough to address to me, I have the honor to reply that my first study was architecture. My inclination for music, however, was so strong that I began to work at counterpoint and harmony under one of our most distinguished musicians, Mr. Humperdinck, one of my father's disciples. I had opportunities of gaining experience in the orchestra of our city and have directed Haydn's symphony in D major; Mozart's overture to the "Enlèvement du Serail"; Beethoven's First Symphony, two symphonic poems of my grandfather and my father's overture to "Rienzi," the march in "Tannhäuser," the "Siegfried Idyll," &c. I inclose program for last evening, with which I inaugurated my active career as chef d'orchestre. As in the opinion of my superiors my appearance was a success, and that both the singers and the members of the orchestra were satisfied with me, I hope in course of time to be able to direct all my father's works.

SIEGFRIED WAGNER.

#### CONSERVATORY OF SONDRERSHAUSEN.

WE have just received the annual report of the Conservatory of Sondershhausen for the school year 1892-3. This institution, founded by Professor Schroeder in 1882, was reorganized under the auspices of the Prince von Schwartzburg-Sondershhausen in 1890. In addition to the Director-Professor Schroeder, the corps of professors consist of nineteen teachers. The number of pupils is limited to 120, thus insuring greater attention than is possible in schools of 500 to 800 scholars. Pupils require as much as anything to be taught how to study, and this is possible only when each individual comes directly under the teacher's supervision. The city is a small one of about 7,000 souls, but is a musical town of the first order. The Prince's orchestra consists of fifty members and gives yearly twenty-two symphony concerts, in which, in addition to classical works, modern productions are prominently brought forward, for the aim of the director is, while carefully studying the classic masters, to lead onward to the ideals of the New time. Especial pains are taken to enable the pupils not only to overcome difficulties in execution, but to understand the works they perform and to render them agreeably to the composer's intention. Pupils who intend to adopt the career of teachers receive a thorough grounding in pedagogic principles, and especial attention is given to training in conducting opera and concert, so that the students may leave the institution perfectly acquainted with the routine of conducting.

The Opera House gives each winter about thirty performances, in which the pupils of the conservatory have an opportunity of taking part. The program for the coming season is:

Wagner—"Rienzi," "Holländer," "Tannhäuser," "Lohengrin," "Tristan und Isolde," "Rheingold," "Walküre." Weber—"Euryanthe," "Oberon." Meyerbeer—"Africaine," "Prophet," "Robert." Halevy—"La Juive." Cherubini—"Les Deux Journées." Auber—"Fra Diavolo," "La Part du Diable." Verdi—"Rigoletto." Mozart—"Entführung," "Don Juan," "Bastien und Bastienne." Lortzing—"Die

\* Presumably the late Abbé Liast.

† Presumably the late Richard Wagner.



beiden Schützen." Kretschmer — "Folkunger." Schroeder—"Aspasia," "Der Asket." Mascagni—"Cavalleria Rusticana," &c.

The latest performance this season was Mozart's "Entführung aus den Serail," in which not only the performers but the conductor belonged to the conservatory. At the Loh concerts under Schroeder's direction Liszt's "Faust" symphony was given twice and one concert was devoted exclusively to Brahms.

## RACONTEUR

### WINDS TO-DAY.

Winds to-day are large and free,  
Winds to-day are westerly;  
From the land they seem to blow  
Whence the sap begins to flow  
And the dimpled light to spread  
From the country of the dead.

Ah, it is a wild, sweet land  
Where the coming May is planned,  
Where such influences throb  
As our frosts can never rob  
Of their triumph when they bound  
Through the tree and from the ground!

Great within me is my soul,  
Great to journey to its goal,  
To the country of the dead;  
For the cornel tips are red,  
And a passion rich in strife  
Drives me toward the home of life.

Oh, to keep the spring with them  
Who have flushed the cornel stem,  
Who imagine at its source  
All the year's delicious course,  
Then express by wind and light  
Something of their rapture's height!

—From "Underneath the Bough," Michael Field.

"As-tu réfléchi combien nous sommes organisés pour le Malheur?"  
—Gustave Flaubert.

A FATAL fleet of names sails before us, evoked by Flaubert's pitiless and pitiful question in a letter to Georges Sand. She might have answered for two at least—two names which are writ in the book of fate opposite that of her own—Frederic Chopin and Alfred De Musset. Androgynous wretch that she was, she filled her masculine maw with the most delicate "bonnes bouches" which fate vouchsafed her. Can't you see her, brown, withered, with the gaze of a sybil, crunching in her old jaws such a genius as Chopin, he giving forth his most melodious sighs even as he expired?

The attrition of souls fills the world with works of genius, or—another image. Georges Sand was a skillful literary midwife, who delivered men of genius and often gobbled them up body and soul, after forcing from them in intolerable agony the most exquisite music. We sow in joy and harvest in sorrow. Or is genius after all but a tiny diseased accretion in the brain, as poor Guy de Maupassant was wont to say?

Charming magician of words, Maupassant! Your carved sentences of gold and ivory make the mute paper vocal. And in your case was not the doctrine of heredity amply vindicated? Maupassant was Flaubert's natural son. One was mad during a lifetime, the other died a lunatic. Dear old papa Liszt, how I do revere you and your colossal spine! Even Georges Sand failed to make you a victim of her wiles, and you succumbed only to green old age and schnapps. Brave Magyar! I shout "eljen!" when I think of you.

This week is supposed to mark the end of summer and the advent of autumn, but of course it will do nothing of the sort. And another season is before us, mes amis. Are you not affrighted at the gallop of time? In the name of Bach, Beethoven and Brahms, Bülow's trinity, get out of your rut of thinking and teaching, and strive for the new, unless you would rather remain rooted in the muddy trenches of the antiquated and old fashion!

Speaking of Brahms reminds me of a criticism from the pen of the critic of the London "Pall Mall Gazette," and of Brahms. Here it is:

Of Brahms we have in these columns before spoken. But if by repetition many times repeated it were possible to destroy the vast superstition which Schumann inaugurated, and which an unthinking world has countersigned, the excess would be amply justified. The

truth of the matter is that Brahms is one of the most accomplished creators of musical copy that the world has ever seen. He is the special correspondent of music. There is never a change, never a ripple upon the surface of musical endeavor, which he does not chronicle in his work, which he does not reflect, expose and set forth, as it were, in an original burst of inspiration. The chromatic accompaniment, the contrast of high sound and sudden pause, every dodge, every piece of trickwork by which a thoughtless public is apt to be ensnared, are at the fingers' ends of this musical Blowitz. The net result is a perfect enslavement of the public. The public loves to be up to date; hearkening to music without much intelligence, the public just in these times takes a modern delight in that which it conceives to be peculiarly modern styles in music. After all "publics" change very little, and there is no genuine reason why a public which frequents St. James' Hall should take any less apparent pleasure in the imposition of Brahms than the public of a century ago took in the magnificent inspiration of Mozart.

To many, we are perfectly aware, words such as these upon a musician of choice—upon a musician who is reckoned just now to have achieved the highest of reputations—will come as vinegar to the teeth, as smoke to the eyes. Of such as these we make a confident inquiry: Have they ever, in the course of a long hearing of Brahms, seriously enjoyed his music, as apart from his accomplishment? In what, it may be asked, does his insight into music really consist? Here we come to the gist of the matter. Here we arrive at a point which it is always necessary to emphasize—that musical words are nothing, that musical sentences are everything. We shall be asked why it is profitable at this time of day to attempt the destruction of the Brahms superstition. The answer naturally is that the thing has not been done before; and, moreover, to such an extent has that superstition grown that concerts in London are scarcely considered valuable nowadays unless some immense effort of this master of musical words, this inept disciple of musical sentences, is exhibited for public applause and appreciation. The critic has not yet been confined in the Tower of London, previous to being taken to Tower Green and there decapitated for this "treason against Queen Elizabeth."

This critic is probably a relative of Henry T. Finck's, but a relative who loves Händel, not Wagner, and is not spoken of by the family in consequence.

I went to Philadelphia last Wednesday night. This is not a statement but a defense, for what followed I deserved. Mr. Gustav Hinrichs, tired of the bob veal of opera, dug up a mummy and gave it to us with all its mustiness intact. The opera was Georges Bizet's, "The Pearl Fishers," produced about thirty years ago, and even then stillborn. The music has no profile—that is a Bizet profile—and the book is awful. Read the argument:

"Leila," an Indian priestess, is called to stand on the summit of a rock overlooking the water, as the fishers throw out their nets; she is veiled and sings to the gods to give them good and plenty. 'Zurga' and 'Nadir,' both of whom have fallen deeply in love with her, seek to speak to her. During the night as she stands alone she unveils herself. 'Nadir' approaches, declares his love, which she reciprocates; they are just about to part with promises to meet nightly, when they are caught by 'Nourabad' and condemned to death for violating the law of the gods. 'Zurga,' 'Nadir's' friend, saves them because of having some time previous been saved from death by 'Leila'; his feeling of jealousy for 'Nadir' is overpowered by gratitude for her noble act. 'Zurga' sets fire to the Indian huts, and during the confusion 'Leila' and 'Nadir' escape, for which he is put to death immediately by the Indians."

If my memory serves me aright a duet twixt tenor and baritone in the first act was the solitary gem of the work. I fled after the first act, and on reaching New York swam home, for the cyclone was with us. Mr. Hinrichs, don't do it again. Rather exhume a few sweet old Mozart operas. They would digest better.

My old mysterious correspondent, L. M. N., has turned up once more. She wishes to know what the "Abelard of the Footlights" was all about. Fie, I can't explain my bad jokes. Just consult the "Lives of Abelard and Eloise," or a "History of the Sistine Choir," or better still, L. M. N., write to Mustafa, the head soprano of that Papal organization.

Have you seen "L'Enfant Prodigue?" If not do not fail to. It is most delightful, and the music is singularly clever and characteristic. Mr. Aimé Lachaux, the pianist, is a young artist. He was a prize winner at the Paris Conservatory, and plays with considerable taste and finish. I should like to hear him in solo work. As for the pantomime itself, it is charming. There are four or five well defined leading motives, which are admirably handled. André Wormser, the composer, has lots of humor, though he is far from being original. The theme which announces the colored servant is very funny, and "Phrynette" has some apt phrases allotted her. "Pierrot's" theme is of a yearning character, and was written originally by Mr. Mascagni; but that doesn't matter.

I met Carlos Hasselbrink the other night in the company of Ernst Schmidt, the cellist. He is the same old Carlos, fiery, impetuous, talented and full of strong convictions. He has been four years in Paris and told me that Brahms is the rage. Brahms,

Brahms everywhere, and no chamber music concert is given without a Brahms number. This doesn't seem as if Paris were very superficial musically. That city by the way has only sixteen chamber music organizations. Where are New York, London and Berlin? Solo performances are going out of fashion Mr. Hasselbrink declares. Benjamin Godard has been put on the retired list. He is suffering from an acute attack of big head and worst of all has become a bore. He refers to himself in close company with God and Saint-Saëns. As for London, Hasselbrink says that the worst performances of Wagner he ever witnessed were in the British metropolis. Take it all in all this talented artist seems glad to get back to New York and Seidl. Some ass writes in the current issue of "Music" about the decline of Wagner in 1892. He finds "Tristan" a bore. He only heard the London performances. He should have heard Lilli Lehmann with Anton Seidl at the helm. I fancy Richter must be getting sleepy. He never was dramatic.

Manager Oscar Hammerstein made an apt remark to me after the first act of the pantomime "L'Enfant Prodigue" at Daly's. "My! what a play for a house with bad acoustics," said Mr. Hammerstein.

Apropos of Fuller, I recollect a story that they told once upon a time about Bob Grau. He was piloting in his usual impetuous style a comic opera company up in New England somewhere, and by chance encountered a friend who visited his show. "But, Bob," he remonstrated afterward, "why do you have twenty-six men in the chorus and only five girls?" Bob looked into his beard and chuckled sadly:

"Well, you see, those twenty-six men don't cost me anything." "They ought not to," said the friend, "for they are awful hayseeds." "Yes," muttered Bob, "hayseed's the word. That's what they are. You see, I got into several and various fiscal difficulties en route and—don't whisper this to anyone—those twenty-six men are all landlords and creditors. See? They joined the troupe so as to collect their bills and to prevent my defaulting. As if I ever defaulting in my life." Bob's voice grew strident with emotion. "Every night my box-office receipts are seized upon by these hungry, goat-bearded Yankees. I pay the principals of the company in checks. Just listen to the farmers; they are disputing about to-night's money now." A roar, as if from a cage of wild beasts, punctured the Sabbath stillness of the Puritan village, and Bob's friend fled into the gloom greatly affrighted.

Some years ago, not many, Mr. Lincoln, now dead, asked me to listen to a little dark haired earnest eyed girl play the piano. She was a pupil of Neupert's, and she played for me with supreme sang-froid Liszt's E flat concerto. Of course her tiny hands couldn't master the octave and chord work which whistles throughout the work, but her playing proved to me that she possessed an exceptional musical organization. She disappeared for a time, and I learned that she was with Xaver Scharwenka in Berlin. Since then I have heard her play Beethoven's

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LOUIS ALBERTI, Secretary.



G major concerto, and a very ripe performance it was. Her name is Celia Schiller, and she is yet quite a young woman. I have heard her in Saint-Saëns G minor concerto, some Brahms and Chopin numbers and the Bach-Liszt A minor prelude and fugue. A firm musical touch, more than a redundancy of fire and plenty of technic. Keep your eye on Celia Schiller, for she is talented and very ambitious.

This from the "Evening Sun":

Eunice Vance and Fritz Stockegt, the bass viol of the Casino orchestra, had a serious tiff on Saturday. This is the more lamentable, as until then Mr. Stockegt and Miss Vance had been carrying on a very neat little flirtation in a purely professional way.

Mr. Stockegt is the gentleman to whom Miss Vance, when she sings her song, "I really can't resist you, sir, when your instrument you play," addressed the gist of her metrical remarks. When this song was in rehearsal Mr. Stockegt was informed that it would be his duty to look as pleased as he possibly could under the circumstances, and it was also suggested that it would be a good idea if he would enlarge his repertory of smiles.

He did so, and his associates in the orchestra noticed that he was beginning to throw a great deal more enthusiasm than he should in this branch of his work.

The other evening, after Miss Vance had sung her first song, and while Mr. Stockegt's features were waiting for their cue, the man sitting next to him drew something wrapped in brown paper out of his pocket and rubbed it along the wooden frame of Stockegt's violin bow. With one accord the entire orchestra broke into a grin. Miss Vance rushed on, the conductor gave a warning tap. Fritz seized his instrument and began to play. But with the first strain of music his smile relaxed into a grimace. When Miss Vance began to make love to him he checkmated all her advances with the most hideous facial contortions.

Miss Vance was first bewildered then enraged. Before the last verse was reached the singer, although she still declared that she really couldn't resist him, was glaring at Mr. Stockegt with all her might.

The frame of the violin bow had been rubbed with a fine ripe piece of tallow.

I heard a good story about that good man and true, J. Lawrence Sullivan, professor of acting and one time pugilist. John Russell tells this one. It was after a performance, and doughty John had drifted up to the bar of injustice, and was as usual showing how one could be at once a man and yet a sponge. An undersized nobody suddenly stepped up to the man of muscle and said, shaking a dirty fist under the ex-champion's nose: "Mr. Sullivan, I lost heaps of money on you, d'ye know that? heaps, barrels of money, d'ye hear that?" Consternation reigned in the camp of the Sullivans, who expected to see the chief lift his herculean fist and wipe from the brow of the globe this presumptuous fly. But John only glared at his tormentor and took another drink. The little fellow again screamed: "I lost a pot of money on you, Sullivan, and I don't mind telling you so." This was too much. John growled out: "You blank, blank, blankety blank, you did, did you? Well, I'm goin' to pay you back now." Immediately the Sullivan contingent threw itself upon John, and despite his struggles they forced him out of the saloon into a cab. "Scandal must be averted at all hazards," said the contingent, as it wiped its heated brow. Just as the carriage door was being safely closed on the angry pugilist, the saloon doors burst open and the wretched little midget rushed up to Sullivan and yelled in a most maddening manner:

"I lost all my money on you, Johnnie Sullivan, and I ain't afraid to tell you so." Only the presence of mind of the coachman averted murder, brutal, bloody murder. He lashed his horses into a fearful gallop, and after 5 miles of a drive, as he drew them up in front of a hotel, exhausted and frothing at the mouth, he remarked to an admiring crowd: "John's L's me friend, and I won't stand no man insultin' of him. That's why I druv the bastes so hard."

Fred Hallen, of Hallen and Hart, when he heard the story, said that it opened up a pretty vista for sporting men generally. "Suppose," said he, "a man loses on a racehorse, and goes to the racing box after the race. Then planting himself in front of the helpless animal, he growls out: 'I lost money on you, Cassie X., and I don't mind telling you so. You minx, I'd like to smash you,' &c. Probably this method might prove very effective in getting rid of bottled rage, but it would be as sensible as the poor little devil who cried aloud in puny wrath: 'I lost money on you, Mr. Sullivan!'"

Beginning with Chopin and ending with Sullivan is enough variety for one day, so au revoir!

Oh! I forgot to say that next week will appear a new story called "The Woman Who Loved Chopin." Sei Ruhig, Mein Herz!

### Elisa Kutscherra.

THIS handsome and comely lady, whose portrait appears on the title page of this week's MUSICAL COURIER, was born at Berlin on June 10, 1867. She is the descendant of a Slavonic family of true musicians, of whom the father was a Bohemian, while the mother is a Polish lady. The eminent musical giftedness of the young lady was early discovered by the parents, and scarcely had she graduated from school when she received singing lessons from Mrs. de Ruda. From her she went for further vocal development to the celebrated Mrs. Désirée Artôt, who soon declared her her favorite pupil. When that lady left Berlin for Paris Miss Kutscherra, having benefited by the Italian and French vocal methods, then went to Prof. Julius Hey, in order to study with so thorough a master the German method also.

Miss Kutscherra's début took place in Berlin, at Kroll's Opera House, where she appeared as "Marguerite" in Gounod's "Faust," and scored such a brilliant and pronounced success that, though very young still, she was immediately engaged for the Court Opera House at Altenburg. Her engagement there was both a long and profitable one, and she soon became a great favorite with the public as well as the court of Saxe-Altenburg. She participated not only in the operatic performances, but was also frequently heard with much success in the court concerts, and received besides many valuable presents the decoration of the "Crown Medal for Art and Science."

She was next engaged by the late music loving and music creating Duke Ernest, of Saxe-Coburg-Gotha, for his Court Opera House at Coburg-Gotha, and here likewise she was as successful artistically as she was popularly liked. After this engagement, which lasted several years, Miss Kutscherra went on a tournée, appearing "as guest," at Leipzig, Munich, Cassel, Berlin, Magdeburg and Goerlitz, and meeting everywhere with the greatest approbation and applause. The most rigorous critics speak unanimously of her youthful, well trained, noble sounding and warm voice, as well as her soulful delivery. They also mention especially the young artist's elegant, recherché and prepossessing stage appearance, which, together with her remarkable powers for dramatic representation, seems to fit her especially to shine as one of the brilliant stars in the heavens of art.

Elisa Kutscherra's voice is a high mezzo-soprano of great compass. Her principal parts are "Marguerite," "Jewess," "Carmen," "Mignon," "Elsa," "Elisabeth," "Fidelio," the "Countess" in "Nozze di Figaro," &c.

As the lady excels in the singing of *Lieder* through special feeling, verve and temperament, as well as finely shaded tone nuances and charming naturalness, she lately met with most flattering successes on the concert platform also, and it is this fact which gave rise in her to the wish to become known in this capacity and genre to a much wider public circle. Some art loving Americans who make their temporary home in Berlin, and some friends of hers who had traveled in the United States and had spoken to her of the wonders of the "New World," first began in the young artist the desire to see them for herself, and the audacious idea of a quickly planned tournée through America which sprung up with some of her friends was immediately and with zest taken up by Miss Kutscherra, who with quick resolve began to make the necessary preparations for the journey.

Hence Elisa Kutscherra will this fall courageously undertake the trip to the United States in the justifiable ambition and hope to find across the ocean also a warm and hearty reception and gain for herself friends and admirers through her noble art and genuine abilities.

### A School of Opera and Oratorio.

THE necessity of a special school of opera and oratorio is constantly made more apparent by the large and ever increasing demand for competent artists in these branches. Such a want is about to be supplied by Messrs. Emilio Agramonte and C. B. Hawley, who on September 25 will open a school at 106 and 108 East Twenty-third street, where a more thorough and practical course of training may be had than at a conservatory, in which this is but one of the numerous branches of instruction. The abilities of these two gentlemen are too well known to need discussion, for they have both proved themselves masters in their art.

The demand on the part of the public for a large number of singers opens up a vast field for those who apply themselves to the study of singing. The taste for oratorio and other choral works is steadily developing, and those who devote themselves to the thorough study of vocal art will have excellent opportunities to achieve success, singing as soloists in the many concerts given by the constantly increasing number of oratorio and vocal societies of this country.

The public, however, accustomed to the best models of European vocal art, will not be satisfied with incorrect and unfinished singers. It is essential, therefore, that this increasing demand for singers be met with a number of well-trained vocal artists, whose tone production, breathing,

declamation, phrasing and stage deportment will bear favorable comparison with the models in the public's eye.

To this end the New York School of Opera and Oratorio is established. Its object is to teach the art of singing thoroughly in all its details and in the most practical manner. Special singing schools, where all the efforts of their promoters are concentrated in the exclusive study of vocal art, are very scarce, and cannot fail to produce excellent practical results, if well conducted; not as a speculation, but as a united effort on the part of the faculty toward an artistic end, having a well conceived plan, carried out thoroughly in every detail.

Great attention will be paid to sight reading, and the importance of this too often neglected branch will early be impressed upon the pupils. In both church and operatic branches it is imperative that a singer be able to read the score at sight, and at this school the pupil will be thoroughly grounded in the theory of music before he advances to the practice of the art.

Special instruction will also be given in foreign languages, so necessary for the study of the works of different countries. Many compositions are inseparably associated with the language to which they were originally set; and the singer must know how to sing in more than one language in order to have a varied and effective repertoire, either for the stage or the concert platform.

The course of study for opera will consume three years, and training will be given both for the chorus and solo parts. The students will be cast for acts and scenes of opera, which will be rehearsed with all the strictness and attention to detail of a dramatic company, familiarizing them with the importance of stage business and the technicalities of stage management.

The oratorio course will extend over a period of two years, and will include a course in religious music and Gregorian chanting.

Besides these courses instruction will also be given in the separate branches.

The faculty, selected for their fitness for their various duties, will be as follows:

Singing.—Mr. Emilio Agramonte, Mr. Charles B. Hawley, Mrs. Theodore Björkstén, Miss Marie S. Bissell.  
Solfeggio and Musical Dictation.—Mr. Emilio Agramonte.  
Opera.—Mr. Emilio Agramonte.  
Oratorio.—Mr. Charles B. Hawley and Mr. Emilio Agramonte.  
Gregorian Chanting and English Cathedral Service.—Mr. Charles B. Hawley.  
Harmony.—Mr. C. B. Rutenber.  
Opera Chorus.—Mr. Louis Alberti.  
Oratorio Chorus.—Mr. Charles B. Hawley and Mr. Emilio Agramonte.  
Orchestra.—Mr. Louis Alberti.  
Physical Culture.—Miss Anna Warren Story.  
Elocution and the Art of Acting.—Miss Anna Warren Story and Mr. Henry Lincoln Winter.  
Italian.—Dr. Luis Baralt.  
German.—Mr. Frederick Rademacher.  
French.—Mr. Edmond A. Lemaire.  
Secretary and Librarian.—Mr. Louis Alberti, with a lady assistant.

An orchestra, organized and drilled by Mr. Louis Alberti, will take part in the public performances of the school. Already it counts fourteen members, and will be increased to twenty or twenty-four if possible.

For the accommodation of out of town pupils the New York School of Opera and Oratorio has secured the house No. 458 West Twenty-third street, where they will find a comfortable home, amid congenial surroundings, and at moderate terms. Miss Elizabeth Chater has been placed in charge.

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## Mr. Johnston Replies to Mr. Musin.

NEW YORK, August 28, 1893.

Editors Musical Courier:

IN your edition of the 23d inst. I was surprised to read an article relating to my suit versus Ovide Musin, which was copied from the "Commercial Advertiser" of the 16th inst. In this article you lay particular stress on that part of our difficulties which relates to the accusation of forgery by Musin. I do not here propose to vindicate myself on this base and false charge, as it is my intention to ventilate this matter to its fullest extent when the case is brought before the courts, and as I am the one who brought the suit against Musin I am convinced that the particulars of the same will develop the scheming and unscrupulous nature of Musin in such force as will astonish his most sanguine admirers.

Yours very truly, R. E. JOHNSTON.

## Music in Boston.

BOSTON, August 26, 1893.

I SEE by THE MUSICAL COURIER that Alexandre Guilman will make his first public appearance in this country at Chicago the 31st inst.

From the fall of 1885 to the spring of 1887 I had the good fortune to be the pupil of Mr. Guilman, and now that he is in this country perhaps some personal recollections may be of interest.

For three years I had pursued in Germany organ technique; I chased it from Berlin to Stuttgart, until it seemed a chimera, a snark, and you know the snark may turn out to be one of the deadliest species, and, if caught, it may be the destruction of the hunter.

In Berlin I studied Bach for two years with August Haupt, sweetest and simplest of men. Haupt was seventy-two when I first saw him, and although he was lusty and of unclouded mind, he naturally, as a teacher, had not the enthusiasm of youth. He preferred to look backward. He would talk about Goethe's Bettina, whom he described as a charming woman, who wondered at his skill in the use of the organ pedals; indeed, I remember that on one occasion he described her as a famous Frauenzimmer. He had heard Mendelssohn play upon an organ in Berlin, and he said that his performance was the performance of an amateur. He was fond of Liszt the pianist; "He never pounded," said the old man, "and I cannot endure his would-be imitators, who are drummers, not pianists."

Haupt was a warm admirer of Rossini. It was his habit to praise in high terms the great fugue in the "Petite Messe Solennelle."

And he was never weary of telling of the rare industry of his beloved pupil, John K. Paine.

Late in life Haupt married a young wife, and he rejoiced in his children. Now the musical children of his brain were few in number, scholarly, dry.

It was the old man's habit to wear a large seal ring upon the first finger of his right hand; on state occasions he sported a decoration and a marvelous shirt pin. His two passions were Bach and snuff. His handwriting was as plain as print, plainer than German text.

Now this old man, the last of the old race of German organists, was singularly modern in some of his ideas concerning technique. In organ touch, in attack and release, in a certain indefinable pressure to gain apparently in rhythm, as well as in a free use of heel and toe in pedal scale passages, Haupt and Guilman were in accord.

It is my impression that these two organists never met. At an organ concert in Berlin the first sonata of Guilman was on the program, and Haupt praised the work for its spontaneity, its melodiousness and its harmonic beauty, although, as he said, the organist, some earnest German, had little sense of rhythm, and so the sonata suffered in the delivery.

But however great may have been the admiration of Haupt for the works of Guilman he did not give them to his pupils, at least he did not in '82 and '83. Bach, Bach, and then Bach, he recommended as the daily food of the organist. Besides Bach he would give Mendelssohn, Ritter, Thiele, Schneider. He held Merkel in respect, and he thought that the sonatas of Rheinberger, while he admitted cheerfully their musical worth, were not well adapted to the peculiar genius of the organ.

"In my youth," said Haupt, "I did all manner of silly and extraordinary things, and I played fantasias for solo pedal, and I would see how many notes I could strike with my feet in a minute. I then played all the fugues of Bach too fast."

The old organist would sit with his back toward the instrument and increase his administrations of snuff with the fury of the fugue. He seldom spoke of registration, he seldom fingered a difficult passage, but he was inexorable in the matter of rhythm. His early life had been one of toil and privation, so that to him the coldness of the church was no doubt a familiar temperature, to be endured stoically.

From Haupt I went to Rheinberger, an acknowledged master of counterpoint, a genial man, witty, well informed,

devout. The organ used for instruction was of little worth, and the lesson given by Rheinberger was, as a rule, merely the reciting of a task, to see if it were letter perfect. In '84 Rheinberger suffered from blood poisoning, and he used only one hand in illustrating a passage on the keyboard. Bach, Mendelssohn, Rheinberger, Thiele, Merkel were the pieces generally played by students, and the instruction in registration was of a primitive nature. But here again I heard the praise of Guilman, and it came from the mouth of Rheinberger himself, who showed openly his admiration by dedicating to Guilman his ninth organ sonata.

Then there was Faisst, of Stuttgart, Immanuel Gottlob Faisst, who is described in German lexicons of music as a "bedeutender organist." He may be all this, but in '85 he was a dull teacher of the organ. The monotony of instruction was only relieved by the rudeness of the instructor. This rudeness was rather boorishness. The organ used for advanced pupils was apparently well equipped, and it stood, if I remember right, in the Johannes Kirche. There was even a crescendo pedal. But the stops seemed to be the private property of Faisst, who would not brook the interference of a pupil.

Again the same old repertoire. Faisst, however, was demented with the mania of phrasing, and so he made old things new. He would take a frank and noble phrase of Bach—a phrase of one breath—and he would treat it as a powerful and unskilled carver dissects a duck. His treatment, for instance, of the well-known G minor fugue and the superb B minor prelude was remarkable for its lack of taste and its lack of musical logic and feeling.

Faisst also lectured on the structure of the organ. This course of lectures extended, I believe, over the period of three years. I was obliged to hear sections relating to the proper building of pipes. His lecturing was a masterpiece of obfuscation. His only rival in thus darkening knowledge was the late President Porter, of Yale College, who, although he was a man of generous impulses and considerable learning, persisted for many years in lecturing on metaphysics.

In Stuttgart there was nothing said about Guilman; or if his name was mentioned it was in a confidential murmur to a neighbor, as though one told a Gallic jest to a tried friend in the presence of the unsympathetic.

I confess that when I first saw the little organ in Guilman's study at 62 Rue de Clichy (his house is, as you know, at Meudon), I was disappointed wofully. And yet there was much music, excellent voice, in this little organ. It was a proof of the workmanship of Guilman's father, the well-known and esteemed organist at Boulogne, who died a year or two ago at a very advanced age.

This organ was small. It was large enough, however, to test the result of three years' study in Germany, and show that in the land of supposed thoroughness there might be superficiality in instruction.

For the organ works of Bach were played in a franker spirit with a greater concealment of mechanical difficulties, with saner and more logical phrasing by the leading organists of Paris in 1885 than by the prominent men of Germany of that period, and I had the pleasure of hearing the most skilled organists of Prussia, Saxony, Bavaria and Wurtemberg.

Guilman, as a teacher, insists as strongly as Haupt upon the necessity of rhythm; for the organ is not an instrument necessarily without rhythm, as Mr. Wm. F. Aporhp believes. Guilman's method of securing rhythmic effects is practically that taught by Haupt, and these strangers evidently thought out their way to about the same conclusion.

Guilman is also rigorous in the singing of "cantabile." If the song is not sung as by a singer, it ceases to be a song.

In the management of the pedals he follows the school of Lemmens, whom he holds to-day in grateful recollection.

Legato is with Guilman a wonderful art; and in the most extreme legato, he nevertheless contrives to maintain a clearly defined, pulsating rhythm.

He too builds upon Bach, but Bach is not to him a fetish. There are fugues and preludes that he does not recommend to his students.

His taste is most catholic. If he is fond of Chauvet, César Franck Boëly, he also values the works of Buxtehude, Frescobaldi, Clérambault. If he plays pieces by Lemmens and Emile Bernard, he also includes in his programs compositions by S. S. Wesley, Liszt, and Händel.

But he seldom plays a transcription, and he never arranges music for the organ unless it lends itself peculiarly to that instrument.

Admirable artist as he is in the concert hall, it is in church that his sympathetic nature is perhaps the most clearly revealed. It was his custom at the Trinity during '85-'87 to play compositions of his own or by others at the appropriate places in the service, but for a sortie he would improvise frequently a fugue—often a double fugue. Mr. Gericke, now of Vienna, heard him improvise at the Trinity in the early summer of '86; he marveled greatly, and he

then told me that never before had he realized that such ready mastery of counterpoint was possible.

Perhaps the chief musicians to Guilman are Bach, Beethoven, Palestrina, Wagner; and the works of these men stand bound in purple in his library. Mozart is robed in blue; Haydn in green.

Although he has frequently crossed the Channel he suffers from seasickness; and although he was often urged to give concerts in this country he gave his dread of the ocean as an excuse.

His family life has been one of happiness. But in this age of reckless personality, when the reporter enters the bridal chamber and turns the screws in the box of the coffin, let us respect privacy.

It would be idle to speak at length of the merits of the compositions of Guilman. Epoch-making in organ literature, they are known in this country to all lovers of the instrument.

It is now our pleasure to welcome Guilman, the great virtuoso, the sensitive, refined and high-toned man.

PHILIP HALE.

**A Royal Composer Dead.**—Berlin, August 23.—Duke Ernst, of Saxe-Coburg and Gotha died at midnight last night at his castle at Reinhardsbrunn in Coburg.

Duke Ernst was born June 21, 1818. He was the son of Duke Ernst I. of Saxe-Coburg-Saalfeld, and of the Duchess Dorothea Louise, Princess Louise, of Gotha-Altenburg. He married on May 3, 1842, Princess Alexandrine, daughter of the late Grand Duke Leopold of Baden, and succeeded to the throne of the Duchy on the death of his father, January 29, 1844. The Duke being childless the throne now falls to the Duke of Edinburgh, the second son of Queen Victoria and her late consort, Prince Albert, who was the brother of Duke Ernst. The Duke of Edinburgh thus becomes a reigning German Prince. Duke Ernst was one of the first of the German rulers to propose and work for the establishment of German unity, and was the first German ruler to congratulate King William of Prussia on his proclamation as German Emperor.

Indeed, it is no secret that the Duke has died convinced that he was one of the founders of the German Empire, that the project which found its realization in the Palace of Versailles, at the close of the Franco-German war, originated with him, and that indeed the entire credit of the affair belonged not to Prince Bismarck and not to Emperor William, but to himself. That this should have failed to be recognized by any of his contemporary fellow-sovereigns, statesmen or historians was a subject of great mortification and bitterness to him and did much to sour his character.

Another source of disappointment to him was his failure, notwithstanding his royal rank, to achieve any success as a musical composer. He composed a number of hymns, cantatas and even operas, one of which was produced in this city a few years ago at the Metropolitan Opera House. It is a curious coincidence that he should be succeeded by a prince endowed with the same musical ambitions as himself and with the same extremely mediocre talent. Indeed, the late Duke's operas are about on a par with the present Duke's waltzes. Duke Ernst was absolutely convinced, notwithstanding his repeated failures, that he was a genius—a misunderstood one—as far as music was concerned, and comforted himself with the remembrance that neither Wagner nor Meyerbeer nor numerous other famous composers had achieved success until well on toward the end of their lives.

Duke Ernst's chief musical work was the opera "Santa Chiara," which was first performed in Gotha in 1854 under the direction of Liszt, with Signorina Falconi as the prima donna.

In September, 1855, the opera was performed in Paris with Mr. Roger in the rôle of "Victor" and Mrs. Laforet in that of "Charlotte," and later on it was given in Brussels, Vienna, Cologne and elsewhere. Till now it has not been known that Duke Ernst composed operettas under the name of Otto Wernhard. His hymn, "The German Tricolor," received a prize in France under the name "Hymne à la Paix."

The Duke's method of composing was, to say the least, peculiar. When the spirit moved him, which was usually the case in the evening after a hearty dinner, he ordered the director of the court orchestra to appear before him with pen and paper and sit down at the piano. Then His Highness would run up and down the apartment, singing the alleged tune he had in his head and gesticulating wildly, for an hour or two. Next morning the musical man had to appear before him with the composition "dedicated to him" written out, corrected and generally speaking in acceptable shape.

All these disappointments contributed no little to the transformation of the Duke's character, and it is noteworthy that whereas all his earlier compositions were hymns, those of his later years were either operas or ballets.—"Recorder."

## A Letter from London.

LONDON, August 9, 1893.

**M**R SIMS REEVES has been prevailed upon to sing on some special occasions at the Covent Garden promenade concerts.

This is the first time that the veteran tenor has sung in public since his farewell at Albert Hall, when Christine Nilsson came over to assist him. He is now just seventy-one, and instead of retiring from active life has been teaching at the Guildhall and other places.

Mr. Farley Sinkins has engaged for the promenade concerts in addition to those named in my last letter the following artists: Mrs. Marie Rozé, Mrs. Alice Gomez, Miss Marie Duma, Miss Antoinette Trebelli, Mrs. Emma Spada, Miss Rosina Isidor, Mrs. San Carolo, Miss Agnes Giglio, Miss Mabel Berry, Miss Maggie Purvis, Miss Greta Williams, Miss Hilda Wilson, Mrs. Vera, Mr. Edward Houghton, Mr. Braxton Smith, Mr. Charles Chilly, Mr. Henry Piercy, Mr. David Bispham, Mr. C. Phillips, Mr. A. Barlow, Mr. Herbert Thorndike and Mr. Magrath. The pianists will include Mr. Slivinski and Mr. Fred. Dawson; violinists, Mrs. Nettie Carpenter, Mr. Elkan Kosman, Mr. Johannes Wolf and Mr. Gregorowitsch, a new man from Germany. The cellists will be Mr. Leo. Stern, Mr. Mossel, Mr. Hollman and Mr. Ronchini.

The first part of the programs on Wednesdays and Fridays will be devoted to high-class music, and that on the latter evening to British composers while for the other evenings thoroughly popular music will be the order. Mr. Sinkins guarantees to give a five weeks' season.

Mr. Henschel will have in his new Scottish orchestra seventy-six performers, including Mr. Maurice Sons as first violinist.

Between October and April they will give thirty-five concerts each in Edinburgh and Glasgow. They will be assisted by Mr. and Mrs. Henschel, Miss Palliser, Miss Trebelli and Mr. Plunket Greene as vocalists; Miss Fannie Davies, Mr. Leonard Bowick and Paderewski as pianists; and Dr. Joachim, Mr. Sarasate, Lady Hallé, Miss Gabriele Wietrowetz and Miss Frida Scotta as violinists.

Sir Augustus Harris intends to devote the entire proceeds of the operatic testimonial fund that is now being raised to endow a scholarship in either the Royal College of Music or the Imperial Institute.

At the Welsh National Eisteddfod, held last week in Pontypridd, Mr. Barter Johns gained the prize of £40 for the best cantata with full orchestral accompaniments. New overtures by Dr. A. C. Mackenzie, Dr. Parry, Mr. T. J. Rees, Mus. Bac., and J. Moir Clark were produced. In presenting to the Cardiff Orchestral Society a prize of £50, which they won without opposition, Dr. A. C. Mackenzie impressed upon the people of Wales the importance of their cultivating instrumental as well as vocal music. The two prizes for choral competition of £210 and £60 were won by the Rhymny Society first and Cardiff Choral Union second out of six competitors.

SIR JOSEPH BARNBY.

The great improvement noted in English music during the past quarter of a century owes much of its impetus to the intelligent and progressive work of Sir Joseph Barnby in his several capacities as teacher, composer, organizer and conductor.

He has done more than any other Englishman to interest and educate the public by breaking away from the old stereotyped programs and introducing new and untried compositions in such a manner as to arouse and bring out the latent musical spirit of his countrymen.

He was born at York, August 12, 1838, and comes from a musical family.

He showed marked talent when very young, entering York Minister choir at seven, where he succeeded his six brothers. At ten he taught the other boys, at twelve was appointed organist, and before fifteen was made music master at a school.

Two years later he came to London and entered the Royal Academy of Music and soon attracted attention by his work in competing for the Mendelssohn scholarship with Sir Arthur Sullivan, which after considerable deliberation was awarded the latter.

Nothing daunted he continued his studies there under Charles Lucas and Cipriani Potter, soon securing an appointment as organist at Mitcham Church, which he held until circumstances called him back to York.

In his native town he was very popular, and the experience that he gained during the next four years there, in teaching, composing and conducting a local musical society, helped to lay the foundation for his successful life.

He returned to London as organist at St. Michael's, Queenhithe, at £30 per year. He soon had a better position at St. James the Less, Westminster, meanwhile acting as organist to the now defunct sacred Harmonic Society.

In 1862 he secured the post as organist and choirmaster at St. Andrew's, Wells street, which is one of the few churches that hold full choral service twice every day during the year. Here he discovered the now famous tenor, Edward Lloyd, and gave him his first engagement and encouragement. This same priceless aid he has given to a great many young struggling musicians, enabling them to

make the start that placed them on the high road to success.

Mr. Barnby's progressive spirit soon made itself felt at St. Andrew's, and by raising and generally improving the standard of music there he secured substantial recognition of his merits by the appointment as musical adviser to Novello, Ewer & Co. and generous support when he organized the choral society called Barnby's Choir in 1864. This society eventually became very strong and gave an annual series of oratorio concerts at St. James' Hall, including among the works performed Bach's "St. Matthew's Passion," Beethoven's mass in D and Choral Symphony, Gounod's "Messe Solennelle," Haydn's "Seasons," and his own "Sweet and Low" and "Rebekah."

Finding that the church service was taking up too much of his time he left St. Andrew's and accepted a similar though less arduous position at St. Anne's, Soho, where he introduced the annual series of Lenten performances with orchestra of Bach's "St. John's Passion Music," which are continued to the present time. He had previously produced Bach's "St. Matthew's Passion Music" at Westminster Abbey with a chorus of 300 and orchestra of 100 performers, it being the first time Bach's "Passion Music" was given within the precincts of a church in England, and it made a deep impression on the public.

In 1871 he succeeded Gounod as conductor of the Royal Albert Hall Choral Society, which under his direction has reached a state little short of executive perfection. They have performed Händel's "Theodora," Macfarren's "Joseph," Sullivan's "The Light of the World," Wagner's "Parsifal," Benoit's "Lucifer," as well as the standard oratorios and most of the novelties composed for the provincial festivals.

When "Parsifal" was given in 1884 the solos were taken by some of the best German singers of the day, and the performance under his skillful management was a grand success.

Mr. Barnby conducted the musical functions of the state receptions accorded the Shah in 1873 and 1889 and the Czar in 1874, besides most of the royal and state musical functions since 1871. In 1875 he was appointed precentor and director of music at Eton, a most important position, as here he brought his strong individuality and enthusiastic love of his art to bear in such a manner that the old bitter feeling existing in the best families of England against music—that is for their own sons—was gradually overcome, until music became very popular, and in the language of the Eton "Daily Chronicle," "Music is now a reality among us."

The far reaching importance of this work cannot be realized, as at Eton are educated the flower of England's rising generation, and naturally their looking upon music as a desirable accomplishment, instead of a despised art only fit for professionals of no caste in society, has already greatly raised the standard of music of the country and inspired a fuller appreciation of the same.

This having been accomplished his usefulness was required in another direction, and on March 31, 1892, he was unanimously elected principal of the Guildhall School of Music, which now has enrolled over 3,500 pupils, with a staff of professors of nearly 100, that give 5,000 lessons each week. There are fifty classrooms in the building, each divided by a wall of masonry 1 foot thick and double glass doors. There are two large halls, one used for the concert and the other for the operatic class. There is a ladies' choir of eighty and a mixed one of 250 voices, and two orchestral choruses, one of 125 and the other of 100 performers. They are now at work on the "Golden Legend," which they will give early next year at St. James' Hall.

The success of this school of music is assured, as Sir Joseph Barnby brings to it the experience of one who knows the possibilities, and by the transfusion of his own musical spirit to these young people will place this institution on a level with the best in the land.

As a contemporary English composer Sir Joseph Barnby ranks very high. His "Service" in E, written at the age of seventeen, attracted considerable attention. In 1868 a motet, "King all glorious," was brought out at St. James' Hall, and in 1870 his oratorio "Rebekah" was first produced at the same place, and a cantata, "The Lord is King," was given at the Leeds Festival in 1883. These, with his widely popular "Sweet and Low" and "How Fades the Light," are perhaps his most popular works, and all show a creative power of high order. In addition to the above he has written a great number of services, part songs, trios, hymns, &c., many of which are very popular in America. He is now engaged on a work for the Cardiff Festival, which takes place in 1895.

He had well earned the honor when the Queen in July, 1892, conferred on him the order of knighthood in recognition of the service he had rendered to music.

Sir Joseph Barnby's success is due to his own well directed industry. His indomitable courage, guided by a superior intelligence, has overridden the many barriers raised by custom and prejudice, and established the principle of progress in every phase of music in England.

This sketch would be incomplete without mention of his happy family, whose influence must go far in making Sir Joseph the genial man that he always appears. Lady Barn-

by is one of the most beautiful and accomplished ladies in London, and whether in society or at home her first thoughts are for him whom she loves devotedly. Their charming daughter and two young sons complete an ideal family, who live surrounded by elegant souvenirs that are the tokens of esteem and affection from numerous appreciative friends.

FRANK VINCENT.

LONDON, August 16, 1893.

Mr. Farley Sinkins' opening night at his promenade concerts was a brilliant and successful one. A large and enthusiastic audience was attracted by the program announced, and satisfaction was expressed on all sides with every appointment of Mr. Sinkins' enterprise.

No better conductor could have been retained than Mr. F. H. Cowen, who, with Mr. Betjemann as his able assistant, insures the best interpretation of the diversified instrumental numbers.

The orchestra of sixty performers, drawn from the Royal Opera and Philharmonic, did excellent work in their rendition of Beethoven's "Leonora" No. 3 overture, the scherzo from Mendelssohn's "Midsummer Night's Dream," the overture to "Tannhäuser," a selection of Thomas' "Mignon," three movements of Delibes' ballet music, "Coppelia," and the march, "Reine de Saba," Gounod. In the latter and the excerpt from "Mignon" they were strengthened by the band of the Coldstream Guards.

The vocalists were Mr. Bantock Pierpoint, who sang "Revenge, Timotheus Cries" (Händel); Miss Marian McKenzie, "The Willow Song" (Sullivan) and "The Children's Home" (Cowen); Mrs. Giulia Valda, "Ernani involami" (Verdi), responding to an encore with "Saper Vorreste" (Verdi); Mrs. Belle Cole, "O mio Fernando" (Donizetti); Mr. Ben Davies, "The Sailor's Grave" (Sullivan) and a new song "Bianca" (Tito Mattei), accompanied by the composer, responding after the first number with "Songs of Araby"; Mr. Dufliche, "O casto fior" (Massenet); the Meister Glee Singers, "In Absence" (Buck), giving "An Italian Salad" for the imperative encore. "Bianca" proved so much to the taste of the audience that Mr. Ben Davies and Mr. Mattei were called out again and again, and Mrs. Giulia Valda and Mrs. Belle Cole, who are great favorites here, met with an enthusiastic reception.

The new vocal waltz "May Day," composed by Clement Locknane and sung by Mr. Steadman's choir of boys and girls, accompanied by full orchestra (conducted by composer), won its way immediately into public favor, and with some judicious cutting will prove an attractive feature to the season's programs. The same may be also said of the new vocal polka "St. St. St." by Spencer Lorraine, sung by the above choir, with orchestra accompaniment (conducted by composer.) Mr. Ysaye played Saint-Saëns' concerto for violin and orchestra (No. 3), with three movements, and a recitation "The Village Choir," by Mr. Charles Fry completed a program that lasted from 8 o'clock till after midnight, still leaving out several numbers.

The succeeding nights have been fully up to the first, and judging from the attendance so far Mr. Sinkins' scheme has "caught on," and he deserves a continuance of liberal support.

Mr. Clement Locknane, whose new vocal valse, "May

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Day," was brought out at Covent Garden on Saturday night, was born in India from Irish parents in 1868. He early came to London where he fitted himself for an organist and has since held several positions. During the past three years, he has, however, devoted himself to composition, and among the more important works from his pen are a sacred cantata, "The Birth of Christ," a three act romantic opera and a concert overture for orchestra.

Mr. Spencer Lorraine, whose vocal polka proved so popular at the promenade concert on Saturday evening, has been appointed accompanist for the season. He commenced his career as a boy pianist, but his voice showing promise he studied in Vienna, Paris and Berlin, developing a fine baritone. An affection of the throat has precluded his singing any more for the present, and while awaiting recovery he is working hard at composition and the piano.

Mr. Mario N. Moro intends producing a new three act comic opera called "Peterkin," at the Royalty Theatre early in September. Mr. L. Camerana wrote the music to a libretto by Mr. W. Ladislav.

Dr. A. C. Mackenzie is at work on a new comic opera which will be finished about October 1. Mr. B. C. Stephenson, author of "Dorothy," is writing the libretto, which depicts the old coaching times in the period of about 1790.

As soon as this is finished Dr. Mackenzie will finish another work, entitled "The Brazen Serpent," and then he will compose music to one of Mr. Henry Irving's most famous plays, which is to be completed by the time the great actor returns from America.

The Philharmonic Society have issued a prospectus in which they fix the dates of next season's performances on Wednesday evenings, February 28 and March 14, and Thursday evening, April 19, May 3 and 24, June 7 and 21.

Mr. Tom Brown, the popular American whistler, is meeting with success in his part of "In Town" at the Gaiety.

#### TITO MATTEI.

An instance of where the child "musical prodigy" developed into the mature musician is seen in the life of Mr. Tito Mattei.

He was born on May 24, 1841, at Campobasso, near Naples, and at the age of six gave his first concert.

His playing pleased Thalberg so much that he gave him lessons on the piano for the next five years, when in 1852 this mere child ventured on a concert in Rome. His success was so great that the Accademia di Santa Cecilia of that city presented him with a special diploma and several other musical academies conferred on him the title of professor.

Soon after this one of his ardent admirers, the Duke of Litta, in Turin, gave three grand musical evenings, at which he, besides being the only pianist, accompanied Bazzini, the violinist, Piatti, the cellist, and Bottesini, the contrabassist, on the piano with so much delicacy of feeling as to win the hearty commendation of these three great artists. His achievements extended all over Italy, and while in Florence Rossini took great interest in him, and when he left his native country gave him many letters to prominent musicians both in Paris and London, which proved of value to him. When he was twelve he played before Pope Pius IX. at the Vatican, and His Holiness showed his appreciation by awarding him a gold medal.

It was at Mr. Ella's Musical Union concerts in 1854 that he first appeared before the British public. From that time on he has been one of our best pianists, combining with fine execution great feeling and power.

It is not, however, as a pianist that Mr. Mattei has achieved world-wide fame, but rather through his compositions, which have evidently suited the public, considering their immense sale.

"For the Sake of the Past," "Dear Heart," "Non e ver," "Non Torno," "Carita," "La Chasse," "The Day Will Come," "Stay with Me," "Beside Me," "Only Mine" and his sacred invocation "Be with us, Lord," are songs that are sung everywhere, while "Mattei's Waltz," "Souvenir de Craig-y-nos," "La Sirène" and "L'Aimant" are perhaps the most popular of his piano music.

True to the spirit of his countrymen, he has written several operas. "The Prima Donna" (opéra comique) was brought out at the Avenue Theatre, while his "Maria di Gand," a serious opera, was produced with success at Her Majesty's Theatre under his own direction. He is now at work on a comic opera which will probably be among the novelties of the coming autumnal season.

Italy has recognized the talent of this deserving musician by honoring him in 1861 with the title of "Pianist to the King of Italy," and in 1863 the King Victor Emmanuel made him "Chevalier San Maurizio e Lazzaro." Mr. Mattei's new song, "Bianca," which met with such tremendous success at Covent Garden, shows that we may look for many more melodic gems from his pen. FRANK VINCENT.

**Mr. Burmeister to Return.**—Mr. Richard Burmeister, the pianist and composer, leaves Southampton September 8 on the Fürst Bismarck, and after a few days of sojourn here will return to Baltimore, his permanent residence. During the season he will give recitals in Baltimore, Boston and New York. Mrs. Burmeister has many engagements in Paris and London, and could therefore not accompany her husband.

### An Occasional London Letter.

LONDON, August 18, 1893.

THIS week's heat has been equaled only once before in England in a century. It is not quite up to American heat, but it is hot enough. The only concerts on now are the promenade concerts in Covent Garden Theatre. Some very fine programs are presented on the classical nights—Wednesdays and Fridays—and a popular program on the other days of the week. The popular programs are not as popular as the classical, I am happy to say. The orchestra is very good. It numbers 100 men. Frederic Cowen conducts the first part of the concerts. It is a good chance for an orchestral student to go to these concerts, as he can hear a grand orchestra six times a week from the middle of August to some time in October for 24 cents a concert.

Saint-Saëns' "Samson et Dalila" is to be given five times early in September. I have not yet seen it announced, but I have had it direct from a reliable source that Messrs. Grau and Vert this week have been trying to arrange with Sir Augustus Harris to give a series of operatic performances in London with the artists that were to have gone to Chicago. The collapse of the Western tour has disturbed the equanimity of some of the artists, who had made all arrangements to go to Chicago, and the managers are trying to conciliate matters by arranging for an extra London season.

Turning from the heat and confusion of the London streets the other day I entered the cloisters of old Westminster Abbey and called on Dr. Bridge.

Frederic Bridge, Mus. Doc., jocularly called by the irreverent "Westminster Bridge," lives in the Littleington Tower, which was added to the older portions of the abbey in 1364. Adjoining this tower is an older Norman structure dating back to the eleventh century, which the caprice of destiny has now turned into Dr. Bridge's larder.

The doctor pointed out to me with justifiable pride a 42 pound salmon that Mrs. Bridge and himself had caught in Scotland. We then went into the abbey and mounted the narrow stairs to the organ loft. Dr. Bridge is the personification of the English church musical service. He seemed to play all over the organ at once. He would talk, joke, gesticulate and point with one hand or the other to different objects in the abbey, and all the time playing the service. He accompanied each verse of the psalms with different harmony, adding a counterpoint and changing the combinations of stops in the meanwhile. While he was doing all this and was raising a finger of warning or shaking his head at some unruly choir boy he kept up a continual flow of humor and narrative. "I went to open a new organ the other day in the country," he said. "After I had finished my recital one of the music committee asked me how I liked the instrument. The action had no pneumatics and was very stiff and heavy and I told him so. 'Oh well!' he replied, 'our organist is a very strong young man. The exercise will do him good.'"

The organist who tried Dr. Bridge's voice and who admitted him to his choir was formerly organist at the Abbey. The organ was built by Hill in 1730. It has of course been entirely reconstructed, but many of the old pipes remain. How impressively do those glorious tone waves roll out and reverberate through the stately old cathedral, to me the most impressive spot in the whole world! Washington Irving knew how to muse in this sepulchre of genius and royalty. His "Westminster Abbey" in "The Sketch Book" is a poem of truest sentiment and richest fancy. Thomas Bailey Aldrich has felt the power these antique stones wield on the soul:

Tread softly here, in silent reverence tread.  
Beneath those marble cenotaphs and urns  
Lies richer dust than ever nature hid  
Packed in the mountain's adamant heart,  
Or slyly wrapt in unsuspected sand. \* \* \*  
O ever hallowed spot of English earth!  
If the unleashed and happy spirit of man  
Have option to revisit our dull globe,  
What august shades at midnight there convene  
In the miraculous sessions of the moon,  
When the great pulse of London faintly throbs,  
And one by one the stars in heaven pale!

Here in the cloisters lies William Shield, composer of "The Wolf." There lies Clementi, "Father of the Piano," as the inscription says. His agile fingers are now at rest. Within the Abbey is buried Henry Purcell, the greatest native English composer. Near him reposes the gentle, the elegiac, Sterndale Bennett. Over here among the great poets of England is quietly inurned the ashes of the sturdy Handel.

Here it was that Joseph Haydn was inspired to compose "The Creation."

I wonder if next century some one visiting the Abbey will pause in loving remembrance to look upon the tomb of

CLARENCE LUCAS.

**Mr. L. A. Williams.**—Mr. L. A. Williams, a baritone, resident of Louisville, Ky., and well known in the South, has just returned from London, where he has been perfecting himself in oratorio. He sang with great success while there, and is now making engagements for many festivals in this country. His voice is very powerful and under excellent control. He has a pleasing stage presence.

### Opera House Rebuilding

IT is but a short time since the real work of rebuilding the burned out interior of the Metropolitan Opera House was begun. According to the estimate of one of the engineers employed there, only one-sixth of it has been done. Nevertheless the architects, J. B. McElfattrick and his son, who are also building Abbey's new playhouse, are confident that the auditorium will be completed in time for the opening performance of Gounod's "Philemon and Baucis," in November, when the new troupe returns from Chicago.

Judging from the uncolored plans the new interior in its general appearance will resemble that of the former opera house. The dimensions of the stage have undergone but little change. The sweeping outlines of the auditorium have been widened out so as to make it assume the shape of an elongated horseshoe in place of the former graceful lyre. While some of its former elegance will thus be sacrificed, the seating capacity of the orchestra floor will be increased from 600 to 800. A good part of this increase is also due to the absence of the dozen baignoire boxes which formerly took up room on the floor. The unevenness of the floor, which used to cause the so called "sleepy hollow" in the middle of the pit, has also been removed.

There will be five galleries. The whole of the parterre will be taken up by thirty-five subscribers' boxes. In the old house there were thirty-six. The second gallery, the so-called grand tier, will be replete with novelties. In the centre there will be a dozen subscribers' boxes. On the right side, facing the stage, nineteen private boxes, to be let by the month or the season, are to be placed. Many of these, it is said, have been rented already. On the opposite side, to the left, the Vaudeville Club will have its large omnibus box seating 150 persons. Behind this box toward Thirty-ninth street will be the large foyer and assembly room of the club, while a small vaudeville stage will be just back of them. Under it will be a cellar restaurant to be used on the occasions of large balls and the like.

Over the grand tier are the dress circle, balcony and gallery. The whole seating capacity of the house will not exceed 3,500.

The style of the architectural decorations, as in the former interior, will be that of the Italian Renaissance. The ceiling, walls, and proscenium arch will be in white relief work set with gold, while most of the chandeliers, rails and small columns will be of gilt brass. Electric glow lamps will be studded around the ceiling, under the balconies, and along the walls, thus lighting the auditorium from all sides. The boxes will be lighted by clusters of glow lamps either standing erect on small columns or hanging from rods bent like shepherds' crooks between the boxes. The galleries, so far as can be ascertained from the plans, will be supported by brackets and columns instead of being suspended from above as before.

The proscenium arch is a perfect square, measuring 50 feet in each direction. On either side there are three niches above one another which are to be filled by allegorical statues, while on a level with the stage will be two doors for the convenience of performers who are called out on late encores. Above the arch a large sounding board, measuring 50 feet in length and 12 feet in width, will protrude at an angle of 45°. This sounding board will be in the place of Francis Lathrop's fresco of "Apollo and the Muses," which was destroyed by last year's fire. On it will be painted a large group of allegorical figures, representing Music and Dance in life colors. The sounding board, it is thought, will greatly improve the acoustics of the old house, which used to be one of the standing complaints of opera goers during the past season. The board will be sustained by three large brackets, on which there will be small clusters of electric lights. The interstice between the arch and the sounding board will be filled with the prevailing relief work in white and gold, while on a tablet in the centre will be the large initial letters M. O. H.

The color of the curtain and of the house trimming has not yet been decided upon. The curtain probably will be of cloth and will open to the two sides in true curtain fashion. The balustrades of the subscribers' boxes will have plush tops as before, but in the dress circle and the balcony a brass rail will take the place of plush. The orchestra likewise will be separated from the parquet by an ornamental brass railing in Renaissance style. The main entrance, of course, will be in the same place as before. From the entrance vestibule on Fortieth street four elevators will run up to the family circle and gallery. The size of the vestibules and of the foyer will be very much as before.

In its other features the house will not undergo much change. A large number of exits will provide for a possible panic. One of the most formidable pieces of work in the present task of refitting the house was the new roof for the stage, which had to be entirely rebuilt. The plain exterior of the building remains unchanged, although the smoke stains will be removed from the bricks.—"Evening Post."

**Bessie Bowman.**—Miss Bessie Bowman, the talented daughter of E. M. Bowman, sang at a concert at Squirrel Island, Me., last Wednesday week with great success.





**Franz Schorg.**—A young violinist, Franz Schorg, a pupil of Ysaye, has had great success at Spa and has aroused great expectations of his future.

**Catalani.**—The funeral of the late Alfredo Catalani, composer of "La Wally," took place at Milan, August 9. It was attended by the authorities of the city and the Conservatory, and among others present were Boito and Leoncavallo.

**Music in Italy.**—Between January 1 and July 31 this year fifty-two new lyrical works have been produced in Italy.

**Opera at Milan.**—The houses of Ricordi and Sonzogno will have a great battle in Milan this winter. At La Scala Ricordi will appear with Rubinstein's "I Macabes," Puccini's "Manon Lescaut," Franchetti's "Fior d'Alpe," Wagner's "Walkyrie" and two good ballets, "Mescalina" and "Excelsior." Sonzogno at the Dal Verme is preparing Leoncavallo's "I Medici," Maiani's "Cavalleria d'Amore," Coop's "Teresa Raquin" and two new works by Giordano and Coronari. A third publisher will also skirmish around. This is De Marchi, who has taken the Alhambra and will produce Gastaldon's "Pater," Frontini's "Una Malia" and two unnamed works by Marescotti and Beratti. As mentioned in our last number, Mr. Sonzogno will have a five months' season at the San Carlo, Naples.

**Barbabetola.**—The new comic opera, "Clara di Belleville," by this young Sicilian composer, was given lately in his native town, Catania, with great success.

**"Miles Standish."**—The opera "Miles Standish," by Lorenzo Perigozzo, will be produced at Verona in October next.

**Opera in Paris.**—We are happy to hear, and more happy to be able to inform our readers, on the authority of "Le Ménestrel," that the new dresses for "Faust" at the Opera have been tried on. We are anxiously waiting to hear how they fitted.—Widor's Ballet, "La Korrigane," is in rehearsal.—"Le Flibustier," the first work of the coming season at the Opéra Comique, is in rehearsal.

**Covent Garden Promenade Concerts.**—The season will consist of thirty nights, or five weeks. The aged Sims Reeves will appear and receive \$5,000 for singing at twelve concerts.

Besides Mr. Reeves the management have secured a fine list of artists, including Mesdames Ella Russell, Giulia Valda, M'Kenzie, Belle Cole, Palliser, Gomez, Trebelli, Thudichum, Marie Roze, Patey, Swiatlowski and Hilda Wilson; Messrs. Ben Davies, Houghton, Piercy, Foli, Black, Dufliche, Bispham and Oudin, together with Mr. Charles Fry as reciter, the Meister Glee Singers, Mr. Stedman's Children Choir; Messrs. Slivinski and Dawson as pianists; Mrs. Nettie Carpenter, Messrs. Ysaye, Kosman, Wolff, and a Russian gentleman bearing the name of Gregorowitsch, as violinists; and Messrs. Stern and Holmann as cellists. Our colored compatriot, "the Black Patti," whose real name is Miss Sissieretta Jones, has also been engaged.

**Sims Reeves' Age.**—Sir George Groves' dictionary declares that he was born at Woolwich in 1822, which makes him seventy-one. In Mr. Reeves' own autobiography his birth date is printed 1821, which makes him seventy-two. According, however, to Mr. W. T. Vincent's "Records of the Woolwich District," the baptismal certificate is still preserved in the Woolwich Church of John Sims Reeves, who was born at the Artillery Barracks, Woolwich in 1818, which makes him seventy-five.

**Mrs. Patti.**—Mrs. Patti will be accompanied on her tour to America by Mrs. Fabbri, Messrs. Galassi, Lely and Novara. Her husband, Mr. Nicolini, who will also be a member of the troupe, will occasionally sing, and the party will likewise include a secretary, a maid, a valet and a cook, together, of course, with the indispensable pet dog. Forty concerts in all will be given, and at each concert an act of some opera will be recited in costume. Mrs. Patti will sail on October 28 by the Lucania, and will open in New York on November 9. She will not be in Chicago till late in January, and will go as far West as California, the season closing in April in New York.

**Saint-Saëns' "Samson et Dalila."**—There is, it seems, some idea of bringing out Saint-Saëns' "Samson et Dalila" at the promenade concerts, Covent Garden, in concert form. This "sacred opera" was written as far back

as 1872, and it was first performed in private at Mrs. Viardot's residence at Bougival, the great artist herself singing "Dalila." Five years later it was publicly produced by the Duke of Saxe Meiningen, he himself leading the orchestra; and in 1878 it was performed at the Eden Theatre, Paris. Last year it was transferred to the Grand Opéra.

**Verdi.**—A pleasant surprise awaits Verdi, who will attain the age of eighty years on October 10 next. It has been proposed that on that day an album shall be presented to the illustrious composer, bearing the signatures of musicians not only in Italy, but in all parts of the world, offering him their congratulations. Some of the circulars necessary to carry out this project have already been issued.

**Worcester (England) Festival.**—The following arrangements have been made for the Worcester Festival to be held in September next. The artists engaged are Misses Albani, Anna Williams, Hilda Wilson, Belle Cole, Hutchinson and Jessie King; Messrs. Lloyd, Houghton, Watkin Mills and Plunket Greene, Mr. A. Burnett being leader of the band. The program includes "Elijah," "Messiah," "Hymn of Praise," Spohr's "Last Judgment," Brahms' "Requiem," Bach's "Mass in B minor," Händel's "Israel in Egypt" and Dr. Hubert Parry's "Job," besides orchestral works by Beethoven, Mozart, Weber and Sullivan. The only novelty will be a new instrumental work to be composed for the occasion by Hubert Parry.

**A. Rittershaus.**—The young Berlin tenor, A. Rittershaus, intends to devote himself to the Italian operatic stage. He will make his début at Milan in "Walkyrie" or in "Tannhäuser."

**Leoncavallo.**—Some time ago it was said that Mr. Leoncavallo was so struck with the beauty and talents of Miss Florence St. John that he had promised to write a new opera expressly for her. This turns out to be true. The opera is a light work in one act, but where it is to be produced has not yet been settled.

**Liszt Memorial.**—The memorial to F. Liszt in his native town of Oedenburg in Hungary will be inaugurated September 3.

**Wagner Cyell.**—The Wagner cyclus at Munich began August 11 with "Tannhäuser"; the cyclus at Dresden begins August 29 with "Rienzi," and both versions of "Tannhäuser" will be given. We have already given the Munich program. The performances at Dresden are announced as follows: August 29, "Rienzi"; August 31, "Flying Dutchman"; September 2, "Tannhäuser" (old version); September 5, "Lohengrin"; September 7, "Meistersinger"; September 10, "Tristan and Isolde"; September 12, "Rheingold"; September 13, "Walkyrie"; September 16, "Siegfried"; September 19, "Götterdämmerung"; September 23, "Tannhäuser" (new version).

**Stagno Again.**—Once more denials. All reports notwithstanding, Stagno and Bellincioni, the Künstlerpaar, will appear at the Court Opera, Vienna, August 4. Is it not about time to stop this free advertising?

**Pollini.**—The Hamburg Manager Pollini has been decorated by King Humbert with the Cross of the Italian Crown for his support of Italian music. In the last few years he has produced "Otello," "Gioconda," "Mefistofele," "Asrael," "Cavalleria Rusticana," "L'Amico Fritz," "The Wills" and "The Wally." He is preparing Puccini's "Mason," Leoncavallo's "I Pagliacci," "I Rantzau," by Mascagni, Catalani's "Loreley," Verdi's "Falstaff" and Franchetti's "Cristoforo Colombo."

**"Jehan de Saintr."**—The new work by Mr. Frederic d'Erlanger was given for the first time at Aix les Bains, with Fugere, Soulauroix and Lassalle, and Mrs. Landowzy, Leclercq and Pernyn in the caste. The libretto is poor and incoherent, the orchestra was good, the costumes regardless of expense, the audience fashionable. In the music Mr. Erlanger, with the aid of Mr. Widor, his teacher, gave proof of fair technic, Italian influence and youthful facility; in brief of a refined dilettantism. Mr. Frederic d'Erlanger is a charming man of fashion, renowned in all the Paris salons as an improviser on the piano, and is simply a first class amateur.

**Tamagno.**—The Theatre Royal of Madrid is negotiating with Tamagno. He asks 6,000 frs. in gold in advance for each performance and 2,000 frs. traveling expenses, and stipulates that he must not be called on to sing except in three operas, "Otello," "The Prophet" and "La Forza del Destino." Possibly there may be a fourth condition of another sort in which the fair sex is concerned.

**A Musical Queen.**—The Queen of the Belgians is very fond of music, a good pianist and a performer on the harp. She has composed one opera called "Wanda." The King hates music, and when the piano is opened he vanishes from the room.

**A New Russian Singer.**—St. Petersburg, August 15.—The "Nightingale of Russia" and one of the sweetest singers in Europe is Mrs. Koriboot Dashkevitch, better known in her country as "Mravina," a corruption of her maiden name, Mravinsky. She will be one of the sensations of London during the coming season, for which she has been engaged.

"Mravina" was born in St. Petersburg, and is the daughter of Gen. Mravinsky of the Corps of Imperial

Engineers. She is the wife of Capt. Koriboot Dashkevitch of the Czar's Imperial Guard. "Mravina's" first musical instruction was received from the great Prianechneky. After that she studied in Paris, and finally made her début at Venice in 1886 in the opera "Rigoletto." She at once became a great favorite, and has sung in the Russian Opera at St. Petersburg ever since. She has also sung at Paris, Berlin and Vienna.

"Mravina" is a very beautiful woman, but scandal has never been attached to her name, although her admirers are numbered by the score. Of an exquisitely sweet temperament, she is beloved by all those who come in contact with her. Her voice has something magnetic about it and thrills the hearer with its mystic power. She is the acknowledged leader of the Russian operatic stage, and it will not be long before her name, already well known in Europe, will be famous throughout the world.

"Mravina" speaks fluently both English and French.

—"Recorder."

**An Old Instruction Book.**—At the meeting of the Society of Music Teachers in Berlin recently, Dr. Carl Krebs read a paper on clavier and organ playing in the sixteenth century, and made special reference to Diruta's instruction book, "Il Transilvano," which Dr. Krebs has translated and edited. After dealing with the construction of keyboard instruments of the sixteenth century and describing the literature written for them, the lecturer referred to the works of Sebastian Virdung and Ammerbach. He said that Diruta's instructions as to the position of the hand and movement of the fingers were so sound that they were in harmony with the best methods of the present day, and that we moderns even might in some points learn from him. In "Transilvano" is the first example of a clavier study.

**Max Hamburg.**—When Max Hamburg is asked why he does not like Wagner's music, he replies, "Leschetizky does not like it." This is delightfully naive. But he apparently has his own opinions on some points, for when some one wondered how it was that a piece which he had just played was never heard at concerts he replied, "They are afraid of it."

**Callers.**—Miss Fannie Cartzdafner, pianist; Victor Herbert, the cellist and composer; Miss Jennie Dutton, Max Maretzek, the veteran impresario; John Bayer, pianist; Mr. Steger, August Hagenow, violinist; Gustav L. Becker, the pianist; Geo. B. Selby, of Louisville, Ky.; Townsend H. Fellows and James S. Volker, of Sing Sing, N. Y., were among the callers at this office last week.

**Don't Want the German Band to Tour.**—The German Imperial Military Band, which landed here three months ago, in spite of vigorous protests by the Musical Mutual Protective Union, is to be the cause of further investigation.

The Musical Union has notified Chief Contract Labor Inspector Quinlan that the bandsmen are about to begin a concert tour of the chief cities of the Union, and they demand that Mr. Quinlan shall interfere. Dr. Senner decided that the bandsmen were eligible to visit the fair as artists, but at that time it was understood they would return to Germany after finishing their engagement at Chicago. Mr. Quinlan has referred the case to his lawyer, as there is no precedent to guide him.—"Herald."

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"Like Sir Christopher Wren, Mr. Dudley Buck has reared his own monument, and it is all around us. He is a living exponent of the efficacy of 'the gospel of hard work.' In the words of the critic Mr. W. S. B. Mathews: 'he has enjoyed no exceptional favors of fortune, he has always aimed high; he has labored conscientiously, and he has been successful.' That he may be long spared to his day and generation must be the earnest prayer of all whose privilege it is to know him, and who honor and love him for what he is, and for what he has done for music in America."

HENRY FREDERICK REDDALL.

**CLARENCE EDDY, G. W. Morgan, Dudley Buck,** were the three organ loft names that reached me in the West before I ever thought the Atlantic section would be contributing its riches to my musical mentality. Many a dreary church service was illuminated for my childish heart by the stirring and rhythmic measures of the "We praise thee, O God," and Oh, Be Joyful," to which the cabalistic name of "Dudley Buck" was attached. The name then had as much fleshly significance as that of Abdhul Bey, Dickens, Hans Andersen or Queen Victoria. Had anyone suggested his flesh and blood existence—an approachable, touchable, talkable existence—I should either not have believed it or lost interest in the music.

Although not very "approachable" in the matter of appearing in print, he is indeed touchable and talkable, and I certainly have not lost interest in his music for the fact.

To Connecticut, that home of so many of our organ loft workers, are we indebted for this composer, who in sacred mines has struck the fortunate vein of meritorious popularity.

Like many another musician, opposition met his instincts, and upon self resource was he obliged to depend for growth toward the position he to-day occupies. Art as a career was regarded by his well wishers as a calamitous thing for the young man. Heavy, old fashioned books on thorough bass, a flute, a cherry tree for a music room and stolen hours for study were his childish musical inducements. On a melodeon he introduced himself to the classic masses. At sixteen his parents, deciding that he were better left to the following of Dame Fate in the matter, permitted him a term's lessons, a piano, and at nineteen a trip to Europe. Before going he was organist of St. John's Episcopal Church, Hartford. At Leipsic Conservatory he studied under Moritz Hauptmann, Ernst F. Richter, Moscheles and Plaidy and Reitz, the successor of Mendelssohn in direction of the Gewandhaus concerts. For severe organ traditions he went to one of the greatest organ masters of the day, Johann Gottlob Schneider. In Dresden he studied orchestral effects with a view to composition from behind and before operatic curtains, and a year in Paris was added to his German experience before his return. While organist of the North Congregational Church in Hartford he commenced the famous series of organ concerts which lasted some fifteen years, introduced him to the whole United States as organist and composer and gave him the unique satisfaction of knowing that he did as much good as he gave pleasure.

He next became organist of St. James' Episcopal Church in Chicago, where teaching, writing and playing were interspersed with concert tours. After the Chicago fire he returned to Boston to the post of organist of St. Paul's Church, also as organist of the Music Hall. Theodore Thomas at this time discovering the musical merit he sought in Mr. Buck's compositions, included many of them in his programs and eventually induced his removal to New York as assistant conductor of concerts at Central Park Garden. He accompanied Mr. Thomas to the musical festival and many times personally conducted the orchestra.

He was invited to compose the music for a cantata written by Sydney Lanier, to be sung at the opening of the Centennial Exhibition, and it was performed with 1,000 voices, organ and orchestra of 200 instrumentalists. Refusing permanent charge of the Cincinnati Music Hall organ, he next became organist and director of Holy Trinity Church, in Brooklyn, where he was also conductor of the Apollo Club, for which he wrote many beautiful melodies.

It must be borne in mind that at the time when Mr. Buck's first church compositions won such signals success there was not the outlet either musically or financially that there is to-day. Motet collections 1 and 2, anthems, sonatas and marches, instrumental pastorals and caprices, studies in pedal phrasing, ballads without number and on all sentiments, cantatas, musical legends, operas, are some of the main features of Mr. Buck's writing. In many cases words

as well as music were furnished by him. "The Light of Asia," the text taken from Sir Edwin Arnold's epic poem of the same name, is perhaps the largest of his published works. It has been performed in London and in this country many times with great success. One thing about his compositions, they cannot be performed by poor artists. That one should be successful in interpreting his work is no mean compliment.

The Dudley Buck Quartet has had a long and meritorious existence of nine years, all the time under the direct tutelage of Mr. Buck. Many changes have taken place in its personnel, but at no time has there been one for the worse; and to-day the quartet is better than ever. It is composed of Messrs. Distelhurst and Phillips, first and second tenors, and Messrs. Swalm and Reddall, first and second basses.

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To the rugged Welsh people belongs the credit of the inauguration of a stirring competitive musical festival to be held in Chicago, September 5-9, and which is to eclipse anything of the kind ever given. It will be held at the World's Fair grounds and will be international in character; \$10,000 have been set aside for prizes to be awarded to Welsh choirs. Mr. John Thomas, harpist to the Queen, Professor Tomlins of Chicago and Dr. John H. Gower, late the organist of St. John's Cathedral, Denver, will be identified with the decisions. The last named is to play the organ processional march.

Ten male choirs, each numbering from fifty to sixty voices, will compete, and unite in the grand mass chorus, singing at the close; \$1,000 and \$500 with medals are offered as prizes. In addition an enthusiastic Welshman, of Philadelphia, has donated \$500 for the best of seven alliterative odes on the subject "Jesus of Nazareth." Eight or nine choirs are to unite in singing glees of the lamented Welsh genius, "Gwilym Gwent," for a prize of \$250 with medal. The great Bardic concert will close with two Welsh chorals and Mozart's famous "Gloria." The audience hall in which the festival is to be given seats 7,000 people. An entrance fee of \$125 is to be paid by each competing choir.

Four choirs of 250 voices each will compete for the main choral competition for prizes of \$5,000 and \$1,000 each with medals. (Think of that in these hard times!). The "Western Reserves" Ohio Choral Union, Prof. J. Powell Jones, conductor; "Cymmerodion Society," of Scranton, Pa., Prof. D. Protheroe; Scranton "Choral Society," Prof. Hayden Evans, and Salt Lake City Tabernacle Choir, Prof. Evan Stevens, will be the competing choirs, and great interest hangs on the result.

Salt Lake City certainly shows both zeal and enterprise in response to the movement. Between \$15,000 and \$20,000 have been subscribed by the citizens to guarantee the choir's appearance, safe and care-free, at the contest. A grand concert trip has been planned en route by the Tabernacle management, represented by Mr. H. G. Whitney and Bishop Clawson. Kansas City, Denver, St. Louis, Chicago and Omaha have been visited in the interest of the excursion. In each place managers have made generous offers, expressing themselves perfectly willing to "play on shares." The widespread reputation of the choir, said to be one of the finest, at least the largest in the country (250 members), and the fact that the choir was liberally backed outside the venture, made the placement comparatively easy. The trip will extend fourteen days. The program for the Tabernacle contest will be as follows:

Contest Chorus No. 1, "Worthy is the Lamb," "Messiah"....Händel.  
Select Chorus of 250, accompanied by Band.  
Contest, baritone solo, "Come Where the Lindens Bloom".....Buck  
Contestants, John Robinson and H. S. Ensign. Prize \$10. Audience to vote the winner.  
Contest Chorus No. 2, "Blessed are the Men," "Eli-jah".....Mendelssohn.  
Full Chorus and Band.  
Male Chorus Contest—  
"Cambria Song of Freedom,".....T. J. Davis  
"The Pilgrims,".....Dr. Parry  
Select Male Chorus, sixty voices.  
Contest Chorus No. 3, "Now the Impetuous Torrents Rise"  
"David and Saul".....Dr. Jenkins.  
Full Chorus, 250 voices, and Band.

No. 1, 3 and 5 are the choruses selected to sing for the \$5,000 prize at Chicago World's Fair, September 8.  
No. 4, the male chorus for \$1,000.  
No. 2, the baritone solo for \$25. All entered for by the performers.  
Evan Stephens, Conductor. J. J. Daynes, Pianist.

By the way, it would be interesting work for some philosophically inclined mind to discover why it is that Utah in general and Salt Lake City in particular are so musical and contribute such an immense amount of artistic talent to the country at large. The stage, sculpture, painting, literature have been enriched from these borders, and the list of musicians who have become famous out in the world is a long one, but short compared with the names of those who through love for fireside and altar cannot be tempted to leave home.

There is Willard Weihe, the Norwegian violinist, of whom Wilhelm said: "There is no one I know more talented." Miss Bertha Bayless, who has been in the "Fencing Master," and is now rehearsing for "The Algerians;" Miss Helen Shearman, Miss Viola Pratt and Miss Geneva Allen, three quite remarkable contraltos all study-

ing hard while occupying good positions. Mr. B. B. Young, a son I believe, of the Mormon elder, identified with the musical interests of Chicago, became known through his "Samson of Omaha," for which his wife wrote the music. With him Mr. Nat Brigham, now also prominent in Chicago, gave many musicales and concerts in Omaha. Mr. Heber Goddard, a popular baritone, of New York, and young McIntyre, who studied in Berlin, have already achieved quite a reputation.

Mr. Willard Weihe commenced violin study at five, and came to this country when quite a lad, returning three different times to perfect himself in the study of violin and harmony. But at thirty he is a distinctive composer already and would be famous abroad could he be induced to leave Salt Lake. In his home he has an extensive aviary of birds, about the size of a New York flat, with fountains, pebbles and trees, and containing feathered songsters brought from all over the world, to whom he listens carefully, deriving therefrom valuable aids to his composition. A recent composition is filled with exquisite bird notes and trillings. He recently came in possession of a violin over 200 years old, which was brought to this country by a Norwegian, in whose family it was for a century. It is a remarkably clear toned instrument. Mr. Weihe's wife is a Miss Pratt, a name identified with the oldest Utah interests.

Mr. Frank Lynes (not Lyons), composer of sweet ballads, of which his inimitable "Sweetheart" is the first, and organist of Dr. Barthol's church in Boston, is suffering from a severe cold, contracted during a recent trip to the mountains.

"Overlook Mountain House, Catskill Mountains, N. Y.," is the heading of enthusiastic letters received by friends of Mrs. Florenza d'Arona, who with her talented husband is taking a needed rest in the mountains. She interspersed her vacation at first with frequent returns to the city for lesson giving, till compelled by her wiser half to desist in toto. Work in their organ loft commences September 1. THE MUSICAL COURIER follows them wherever they go.

Mr. and Mrs. Albert G. Thies are aiding in the benevolent musical enterprises of Richfield Springs.

The first vested choir in this country was introduced All Saints' Night at St. Peter's Protestant Episcopal Church, Twentieth street, near Eighth avenue, New York, where young Charles Bigelow Ford, lately of the Eighteenth Street Methodist Church, is now the presiding genius. More anon (and interesting) about this enterprising young musician.

The Church of the Covenant, Park avenue and Thirty-fourth street, has been sold to the management of the Brick Church (Presbyterian). No little agitation exists as to the possible distribution of the two very excellent choirs (quartets) now under contract with their respective congregations.

The organ loft of the New York College of Music is in the hands of Dr. S. Austin Pearce and Mr. Herman Wetzler; Mr. F. Damrosch has charge of the sight reading department. There is an organ in the college for the use of students. The faculty this year retain the right of discontinuing special scholarship privileges to talented pupils who do not supplement their gifts by industry and diligence.

FANNIE EDGAR THOMAS.

**A Family Trio.**—Mrs. Charles H. Briggs, wife of the celebrated professor, is an accomplished musician, as are her two daughters. All three studied at Leipsic and have attracted much attention by their marked ability. Recently at a church sociable in the tiny hamlet where they have been spending their summer they kindly offered their services, and were the direct means of greatly augmenting the earnings of the occasion.

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### Angelo Torriani.

WHEN Max Maretzek came to this country in 1849 he found a young 'cellist in the orchestra of the Astor Place Opera House under the old leader Lietti, who played at the first 'cello desk. His name was Angelo Torriani and he subsequently became one of the best known of the Italian musicians in this country. He died at Oceanic, N. J., at his own home, of heart failure, on Sunday, August 27. He was born April 27, 1829, at Milan, Italy, came here quite young and never visited the country of his birth again.

Max Maretzek immediately assumed the conductor's place at the Astor, and after having discovered Torriani's abilities as a first 'cellist and musician advanced him to chorus master and subsequently to assistant conductor. Before the war Torriani went to Columbia, S. C., and established himself as a music teacher. When Sherman burned the town Torriani left it and marched north with the army.

He again joined Maretzek's fortunes when the latter became manager and alternated as conductor at the Academy of Music with Carl Bergman, both of whom aided Maretzek materially in the production of "L'Africaine," with that famous cast—Zuchi, Mazzoleni, Bellini, Antonucci and Ortolani—a cast which old opera goers tell us has never been excelled in this or any other land.

After the decline and fall of Italian opera at the Academy and the sublime humbuggery of Mapleson, Torriani drifted into teaching and acquired a competency. His widow was a Miss Martin, a French-American lady. The interment took place at Greenwood yesterday.

### The Klauser Institute.

THE announcement that the Klauser Music Institute will reopen its doors for its second season September 7 recalls the remarkable success which attended this admirable institution last year, which was its first. It will be remembered that the well-known Milwaukee musician and teacher, Julius Klauser, some three years ago published a book called "The Septonate," which created a stir throughout the whole musical world. In this volume he proposed what was practically an entirely new system of musical instruction, one based upon new ideas and in almost every way directly the opposite of accepted musical pedagogical theories; and yet the book did not fail to create a profound impression upon every musician who carefully applied himself to its pages.

With the object of more completely illustrating and practicing his new theories as far as his private instruction permitted, Mr. Klauser last year founded his music institute, gathering about him some of his best pupils, who were thoroughly imbued with his ideas, as assistant teachers. The school had a really great success for its first year, having had 148 scholars who made admirable progress. Eight concerts and recitals were given at the Athenaeum, and the large public which attended was impressed both by the high quality of the music which was presented and the admirable and artistic manner in which it was performed.

Mr. Klauser's ideas, stated as briefly as possible, centre in the theory that former methods of music teaching have been perceptive instead of conceptive. The pupil was always thinking of how a thing should be done instead of the thing itself; in short no real musical thought was possible under the old régime. Technic, as such, was rated far too high, memory was purely mechanical and no power of thoughtful musical analysis was encouraged. The pupil did not acquire the gift of direct discrimination, nor was hearing in the abstract promoted as it should be; in fact most pupils of the old school never knew how a musical passage sounded until they heard it played.

By Mr. Klauser's method the greatest unity of purpose and principle is inculcated in every department. The scholars are taught first to think, not about what they are doing, but to think the thing itself. By this plan the study of music becomes conceptive instead of perceptive; the proper kind of memory, that of actually knowing the thing in its most minute details, is generated; mental concentration becomes second nature, and in short by a purely natural and progressive system things which were formerly considered as mere processes become ends.

All the pupil's work is mental, and he is made to first analyze melodically, harmonically and rhythmically every passage placed before him before he is permitted to hear it. This teaches actual musical hearing, that is to say, that perfect hearing which transmits the sound of a musical passage to the mind as soon as it is seen on paper.

Mr. Klauser believes that the exaggeration of technic kills ideas, and in this he is undoubtedly correct. He is no faddist on memory, but yet his principle works so well that in none of his recitations are books used, but the pupils have not merely "memorized" their lesson; they actually know it.

It is not his desire to found a "conservatory," for he does not believe in the class system of musical instruction, nor does he desire a large school, for at present his primary

motive is to educate pupils who in their turn may further propagate his theories.

At present the faculty is made up as follows: Julius Klauser, piano, music science, music psychology, pedagogy; C. W. Dodge, organ, piano; Carl G. Muskat, violin, ensemble playing; Miss Elizabeth Harding, voice culture; Miss Adeline Ricker, piano; Mr. Ernst W. Beyer, violoncello, ensemble playing; Miss Louise Hessler, history.

Admirable opportunities are given for ensemble playing, both for two pianos and for piano and strings, and this department has created great interest among the pupils. These lessons, as well as the lectures in musical history, are free to the pupils, and both departments proved very successful last year. In fact the lectures have been so highly appreciated that Mr. Klauser has been requested to found a public evening course this season, a desire with which he will probably comply.—Milwaukee "Journal."

**The Lavins.**—Bartlettboro, Vt., Thursday, August 24.—Bartlettboro has again shown her appreciation of Mary Howe and William Lavin by attending in great numbers to-night the testimonial concert tendered the young artists by the leading citizens of the town. Ever since it was decided that these favorite singers would be heard here before their return to Europe every one has been anxious to hear them, that they might judge of the improvement made the past year under Mr. Vannuccini, and it can be safely said that the large audience of to-night was not disappointed in their expectations, as marvelous progress was clearly shown. Mary Howe's voice is even more beautiful than ever. Her style has broadened remarkably, and she still retains the phenomenal range which has made her famous. No selection could show to better advantage her great improvement than the "Mad scene" from "Hamlet," which was sung with much power and expression and great beauty of tone, and nothing could be more effective than her singing of the pathetic Swedish ballad introduced in this air and the transition to the brilliant florid passages. At the conclusion she was greeted with storms of applause and she responded with "Robin Adair," which was sung with great feeling. In her second number she again electrified her audience by singing high F, and as an encore she sang the famous "Echo" song.

William Lavin's pathetic voice has gained wonderful power, compass and brilliancy, and he certainly has it under splendid control. It is now very even throughout, and his mezzo voice singing is beautifully finished. To-night he surprised his audience by singing a beautiful high C sharp in Donizetti's duet from "Don Pasquale." His first number was the difficult aria from Haley's opera, "The Jewess," and was sung with fine expression and beauty of tone. The high notes rang out magnificently, while the softer passages left nothing to be desired. For an encore he sang Chadwick's "Bedouin love song." His second number comprised two songs by Lucien Howe, "The one song" and "I know not," which are melodious, original and tastefully written. They were most flatteringly received and Mr. Lavin responded with "You'll remember me." The Beethoven Quartet, which was to have assisted, failed to appear on account of the railroad accident on the New Haven road. One of their number, however, who happened to be in Massachusetts, appeared and performed two violin solos. Lucien Howe played the several accompaniments in his usual artistic manner. Mr. and Mrs. Lavin will sail for Europe September 9, but will return in the spring for a concert tour under one of the well-known managers.

### Marteau's Engagements.—

Worcester Festival, September 28.  
New York Philharmonic Society, December 15 and 16.  
New York Symphony Society, January 5 and 6.  
Cincinnati Orpheus Society.  
Kansas City Apollo Club.  
Omaha Apollo Club.  
Indianapolis Musical Festival Association.  
Philharmonic Society of Brooklyn.  
Seidl Society of Brooklyn.  
Montreal Philharmonic Society.  
Boston Philharmonic Society.  
Detroit, Michigan.  
Ann Harbor Mich.  
Grand Rapids, Mich.  
Worcester Symphony Society.  
Providence, R. I.  
Paterson, N. J. Musicales.  
Consolidated Musical Societies, Newark, N. J.  
Harlem, New York, and many other places.  
Lamoureux, of Paris, has engaged Marteau for fifteen orchestral concerts to be played in that city next March.

**Miss Bertini-Humphrys.**—The success attained by Miss Bertini-Humphrys, with Hinrich's English Opera Company at the Grand Opera House, Philadelphia, has been exceedingly gratifying to her and her friends. She has sung "Marguerite" in "Les Huguenots," "Eudoxie" in "The Jewess" and in "Rigoletto" and other operas, filling the parts to the satisfaction of audience and managers.



**A Pittsburg College.**—The Pittsburg College of Music, under the direction of Simeon Bissell, is now located at 412 Penn avenue, Pittsburg, with the following extensive faculty:

Simeon Bissell, director, voice culture and singing, piano, musical history.  
Ad. M. Foerster, theoretical studies, embracing harmony, composition, counterpoint, canon and fugue. Piano and voice culture.  
Gilden R. Broadberry, piano, harmony and composition.  
James R. Dodworth, grand organ, piano.  
Ferd. Kropff, piano.  
John Gernert, violin.  
Chas. B. Stelzner, violin and flute.  
Mrs. Schmideke, harp.  
Edward Eyrth, zither.  
Chas. W. Fleming, mandolin, guitar, banjo.  
Gustave Mueller, cornet and other brass instruments.  
Dr. E. W. Day, lectures on vocal hygiene.  
Miss Lilly Frederick, piano and harmony.  
Miss Greta Williams, assistant, vocal culture.  
Miss Lillian Reddick, piano and vocal sight reading.  
Miss Nona M. Chessrown, piano.  
Miss Edith R. Harris, elocution.  
Mrs. A. E. Pfeiffer, French and German.  
A teacher of Italian will be added.

**Alfred Cabel.**—Alfred Cabel, the well-known vocal instructor, has severed his connection with the Nufez Conservatory and has accepted the position of instructor in vocal music at the North Texas Female College, Sherman, Tex.

**Cleveland School of Music.**—The Cleveland School of Music, Alfred Arthur, director, will open its fall term on September 11 with an able faculty, including Johannes Wolfram and Wilson G. Smith.

**Gustav L. Becker.**—Gustav L. Becker, the pianist, is now at the World's Fair.

**Sherwood and His Pupils.**—Wm. H. Sherwood and his pupils are playing with great success at the Chautauqua Assembly.

**English Glee Club.**—The English Glee Club enters upon its third season with a goodly number of engagements already booked. Following is a list of dates already closed: October 17, Bedford Branch Brooklyn Y. M. C. A.; October 24, Central Branch Brooklyn Y. M. C. A.; October 25, Brooklyn Institute; November 1, Lafayette Avenue Church; November 21, Lowell, Mass.; December 14, Harlem Y. M. C. A.; January 5, Twenty-third Street Branch Y. M. C. A.; January 10, New Brunswick, N. J.; March 12-16, Hampton, Va., Norfolk, Va., Danville, Va., Richmond, Va., Charlotte, N. C.; March 21, Brooklyn Institute. The personnel of the English Glee Club remains the same as last year, namely: Miss Hettie Bradley, soprano; Mrs. Alec. Irving, contralto; Miss Avice Boxall, harpist; Mr. Charles S. Phillips, tenor, and Frederic Reddall, bass and business manager.

**Western Pattis.**—I recall an interesting scene in Arbour's old dance hall in Silver Cliff in the winter of 1878-9, writes a Denver correspondent. The Silver Cliff excitement then ranked only second to that of Leadville, and thousands were rushing to the new Eldorado.

The great dance hall was crowded with miners, prospectors and tenderfeet. Two sets of dancers had been on the floor all the evening. Two long rows of gaming tables had also been running at full blast, and at midnight there came a lull in the dancing for lunch. Some of the boys took possession of the platform, and a young fellow dressed in jacket and overalls threw his slouch hat back on his

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head and struck up some familiar tune on the piano. There were about a dozen in the party who joined in the singing. Suddenly one of the boys started up "Home, Sweet Home." The young man at the piano struck in with an accompaniment, and that old-time song of loved ones and home association began to fill the great hall. "Pop" Arbour was soon seen rushing toward the orchestra platform. He had no objection to gospel hymns, but entered a protest at "Home, Sweet Home."

"Don't, boys; don't sing that song here!"

"Why not?" asked one of the boys.

"You will make all of the girls homesick and break up the dance hall. Sing any song you want to, but not 'Home, Sweet Home.'"—Exchange.

**Augusta Marshall's Summer.**—Miss Augusta Marshall has been singing with great success at various places this summer, notably at Fort William Henry Hotel, Lake George, at the Queen's Hotel, Toronto, and at various private musicals in that city and in Buffalo.

**A St. Louis Flutist.**—Mr. William Baumgaertel, a talented flute player, whose solo performances in the orchestra of the Grand Opera House, St. Louis, have gained for him an enviable reputation, has resigned his position, which he held for nine years, and in the future will devote his time entirely to teaching and solo performances.

**Liebling at the Fair.**—Mr. Emil Liebling will play the Weber concerto, op. 79, at Festival Hall, World's Fair, under the direction of Mr. Max Bendix, Friday afternoon.

**Helen von Doenhoff.**—Miss Helen von Doenhoff is singing in grand opera at the Howard Auditorium, Baltimore, and has made herself a great favorite by her capable work and attractive personality.

**Guilmant Arrives.**—Alexandre Guilmant, the famous French organist, arrived on the Bourgogne last Sunday. He went to Chicago yesterday, and will play there next Saturday.

Marie Tavery, the soprano, was on the same steamer.

**Max Maretzek Goes to Omaha.**—Mr. Max Maretzek, the veteran conductor, has left for Omaha, Neb., to organize a musical college which has been incorporated with the mayor of the city as the head. Miss Clary has been instrumental in starting the movement. Mr. Maretzek's engagement is for six months.

**A Tempest Recital.**—Mr. Robert Tempest gave a piano recital at the rooms of F. A. Winter, Altoona, Pa., on August 11.

**What's This?**—Among the impending changes at our theatre I may mention that Kapellmeister Paur is about to leave Leipzig for Boston, where he will take the place of Nikisch, who has been appointed conductor at Budapest. The Boston musicians tried hard to obtain the services of Mottl or of Mahler, but failed to capture either, so they fell back upon Paur, and may be considered lucky to have secured so estimable a conductor. During the four years he has been in Leipzig Paur has established himself as a general favorite. He plays well both the piano and the violin, and he is thoroughly conversant with all the Wagner operas. It is a pity he is so nervous when conducting. The forces under his baton are often infected with the same disturbing influence as their conductor.—London "Musical Record."

**WANTED**—A lady teacher of music (pupil of Moszkowski); who has spent some time in Germany, is preparing to take a limited number of young ladies abroad for a musical winter in Berlin. An unusual opportunity for culture in music and German. Address "Berlin," care THE MUSICAL COURIER, 19 Union square, New York.

**WANTED**—The advertiser, a life-long teacher, would like to arrange with some well established voice teacher to play accompaniments, to teach SIGHT READING (rational, far reaching method), possibly pianoforte, and especially to introduce LANGUAGES: German, French, Italian; English to foreigners. Unexceptionable references. Address JOHN SEBASTIAN, office of THE MUSICAL COURIER, 19 Union square, New York.

#### Notice.

AS next Monday is Labor Day, a legal holiday in this State, THE MUSICAL COURIER of September 6 will necessarily be delayed—not more than a few hours, we hope.

#### Announcement.

### Mme. ROSA LINDE,

The Greatest American Contralto.

Has just been engaged as Prima Donna for the first American Tour of

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Mme. LINDE's own Concert Company may be secured for March and April, 1894, and also for season of 1894-95, by addressing

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**NOTE.**—EDWIN M. SHONERT, the Eminent Pianist, will also be connected with Marteau's great tour through America.

## MUSIC SENT FOR CRITICISM.

Oliver Ditson Company, Boston.

H. N. REDMAN. . . . . *Upon the Mountain's Distant Head.*

The first work of a composer deserves special consideration, when there are evidences of schooling, refinement of ideas and laudable aspirations. This song by Redman, being so far good, and marked Op. 1, No. 1, claims the attention of soprano and tenor singers, and we may well hope that its author will put forth many similar lyrics, and create for himself a large number of admirers.

There is nothing markedly original in the melody, but there is a certain peculiarity about its conformation that leads to anticipations respecting the writer's future success. The accompaniment is not particularly new or fascinating in matter or style; for the reiteration of chords in upper octaves, while the voice part is played by the left hand in the nearest octave below, is a design that has often been carried out before; yet nevertheless its employment here is grateful and pleasant. As the words are by William Cullen Bryant, nothing need be said to recommend them.

J. H. Rogers, Cleveland.

W. L. Blumenschein. . . . . *Again.*

From reams upon reams of tenor songs this one is selected that we may bespeak attention to its worthiness, and say that it should not be thrown aside, but sung or at least read through in silence. It is short and has an unpretending appearance; but its freely swinging melody will not distress the larynx, but exercise it agreeably in widely differing positions. The accompaniment is neither too aggressive nor too inane common place. The harmonies are rich, without being brilliant to harshness or distressingly dissonant. They move with the voice sympathetically, not even persistently carrying out an independent rhythmic plan. The singer therefore can increase the speed or dwell at will at any point of the melody with the freedom of an extemporaneous reciter, and not thereby cause the accompanist to wonder if he shall drag or hurry the last few notes of certain groups to accommodate him, and also how he may best reserve the even flow of the rhythmic figures.

Carl E Cramer, Huntsville, Ala.

C. E. CRAMER. . . . . *Pianoforte Exercises.*

Four tables of daily exercises for the piano are here given, with instructions "how to start a beginner."

The chief claim to attention that this work appears to have is its extreme simplicity. The engraving and proof reading are not specially good, but the notes are printed boldly, and there is ample spacing for the teacher's pencilled directions.

Some of the later studies are practically useless to any pupil during the first year of study, as they demand powers which require a much more elaborate preparation than can be made from any such book. For instance, chords are given in arpeggio that far exceed the limits of an octave; others are separated by wide intervals. Triplets are to be played by one hand, while the other executes groups of two or even four notes. Wide skips and syncopated passages at high speed, &c., appear, which will cause the young aspirant to look aghast, for he is thus brought face to face with the unattainable, as far as he is concerned. It is doubtful if such difficulties inspire an unconquerable desire to overcome them. Very frequently the apparent hopelessness of the task deters the student from making further effort. Wonder and astonishment are frequently the beginning of knowledge, but they may be also the end thereof.

Robert Cox & Co., London.

M. LINDSAY. . . . . *Excelsior.*

Of all the varied settings of Longfellow's words no one is so popular in England as this one by Miss M. Lindsay. It is extremely simple and artless in construction. The general trend of the melody is upward from E to its octave, where the climax is reached on the word "Excelsior." There are no accidentals. The key is C, and several consecutive syllables are frequently sung to the same melodic note. These peculiarities may have led to its becoming so well known. It is certain that they make its acquirement possible to many singers to whom a more elaborate setting would be too difficult of acquirement. Hence its availability to form one of a collection of unison school songs to be sung in chorus. The piano accompaniment is here simplified, and is mostly made up of bold sustaining chords instead of arpeggio work, as in the solo addition.

Hamilton S. Gordon.

ERIK MEYER-HELMUND. . . . . *Tanz Weise.*

A piano solo of six folio pages is here found, with fingering and editorial remarks by Hans T. Seifert, which are intended to instruct the player as to the easiest and best manner of performing the work in the hope of securing its most faultless execution. The composer has a large number of admirers who sing his songs with great relish. If this piece is delivered with similar zest it may find favor with

the same class of amateurs. It is pretty, but not great in any sense.

MASSENET. . . . . *Aragonaise.*

A quotation from the ballet in the opera "Le Cid," arranged for the piano, is here newly edited and put forth with directions by the same editor. It is short and easy to execute, but may possibly have a brilliant effect when played with vivacity by a master hand. It is not as interesting as the former piece, and neither seem specially worthy of marked attention; yet nevertheless they may become popular with amateurs, if not really epidemic.

Edward Schubert & Co., New York.

J. Ernest Rieger. . . . . *The Name on the Tree.*

This is a love song for a tenor singer, which deals with memories of the happy past. The words are by T. V. Welch. It is pretty, although in a somewhat hackneyed style; and free from crudities, although the words "Niagara's Isle" have to be set twice. The first time the melody narrowly escapes becoming awkward or uncouth in consequence. He places the accent on the second syllable, and gives it three different sounds, while the remainder of the word is to be enunciated on a very short note (a sixteenth).

The four verses are thus given the same unchanged melody; the compass is from F to F, one octave; and the song presents no difficulties that will hinder its general use.

Hammer's Music Company, Sacramento, Cal.

JOHN C. WALLING. . . . . *Swing Song.*

The composer of this so called "song without words" for the piano has attempted to indicate in the accompaniment (by the left hand) the reciprocating motion of a swing. Such oscillatory figurations, when repeated continuously, and only changed so far as the harmonies call for new sounds, help greatly to call up the corresponding ideas, and in this way make the music markedly characteristic. The see-saw device is consistently carried out to the end of this little unpretending piece, which may on this account alone find favor. Yet the composer must not feel greatly elated by this, for such a design is not new. We often find it in cradle songs and elsewhere, when a swing-swing or other undulatory motion is to be portrayed. The melody also is not specially novel in structure or inner meaning, yet the piece deserves to be accorded a place in our domestic music.

Miles & Thompson, Boston.

ADELE LEWING. . . . . *Wanderer's Night Song.*

The words of Goethe's "Wanderer's Nachtlied" are here set as a song for soprano, tenor or baritone voice, with piano accompaniment, in a manner that is most acceptable. The English translation by Longfellow so completely parallels the original and most particularly in a mechanical or rhythmic sense that the melody remains unchanged in any particular when it is adopted. The contour of the song is so well rounded that it nowhere appears to be constrained to move in a particular direction by the necessities of an over elaborated accompaniment, as is too often the case in some ambitious German lieder. The melody rises gradually from a rather low note to a rather high one, which is emphatic, and then sinks to rise again in a series of similar passages, two bars in length, which have a gradually increasing altitude until the climax is reached. They resemble a series of waves with a periodic king wave to mark the poetic and melodic emphasis. All is natural and seemingly spontaneous, although it is well thought out.

Clayton F. Summy, Chicago.

HENRY SCHOENEFFELD. . . . . *Characteristic Suite.*

This is a score printed from large folio engraved plates, by C. G. Röder, Leipzig, which has a most attractive appearance.

Casting aside all publications for voice and piano one fastens upon this, as upon a more important contribution to the music of the time, and in the same degree more worthy serious criticism. If a song or piano piece is praised, and it is purchased in consequence, and then fails to fulfill the expectations raised by the criticism, it is a comparatively slight matter; but not so if in noticing an orchestral work, truth is modified by kindness or charity. For the conductor must provide himself with a score, and fifty or more orchestral parts, the concert-master must insert the bowing, the players be assembled in hall, with light, heat, &c., provided. The rehearsal time of each executant must be paid for, and therefore none is to be wasted. If now the new piece fails to satisfy requirements, and cannot be put on a concert program, the loss is most serious.

A critic does not wish to be regarded as an interrogation point incarnate, and yet myriads of questions arise on open ing such a score as this.

Why is it called a suite? Why specially marked characteristic? Why does it require an orchestra? Why are extraneous percussive instruments introduced? The subheadings are: Suite caractéristique. No. 1. Allegretto con moto e grazioso. No. 2. Marcio-fantastico (Southern negro life). Allegro vivace. No. 3. Menuetto. Allegretto moderato. No. 4. Rondo. Allegro con spirito.

The word "suite" refers to a collection of movements in the same key. These four movements are respectively in



F, A minor, C and F. Therefore in this respect the ordinary plan of a sonata and not a suite is followed. A suite consists mostly of somewhat antiquated dances, such as the gigue, saraband, gavot, &c., but this piece presents only the minuet, and it is made to appear as the third movement, precisely in the same place that the great writers of classical chamber music employ it. In fact the last two movements bear a striking resemblance in many particulars to the last two movements of stringed quartets by Mozart or Haydn.

What now are the distinguishing peculiarities which justify the writer in calling his piece "characteristic?"

With the exception of the second movement, the music breathes the spirit of contentment, of complacency, ease and entire satisfaction.

In this respect it is closely related to the classical stringed quartets of the above named masters. There is no upward striving or noble discontent, such as marks the works of later composers, who having tasted as it were, of the tree of knowledge of good and evil, when Beethoven's "Eroica Symphony" gave them a new view of the possibilities of modern orchestral music, discarded the pleasant sounding, sweetly flowing melodic strains of predecessors, in favor of more intensely, passionate themes—of heroic endurance—of restless aspirations.

Were it not for the second movement of Schoenfeld's work, its title should be "Quintet for Bowed Instruments," but this movement calls for tambourin, triangolo and tam-tam. Its appearance seems most grotesque, being foreign in character to all that precedes and follows. This moral inconsistency is more strange than the unexpected employment of such nondescript orchestration.

There is also herein a second part for the violoncello, but as this either duplicates the first cello or the double bass it cannot be regarded as an essential part. Why now are instruments of percussion brought into a composition for string bowed instruments? They appear to be altogether out of place and are entirely set aside at the close of this movement. If their employment is necessary to call up visions of Southern negro life, and the composer wishes us to understand that the peculiar significance of his work is here shown, why are the other three movements written in a Mozartean, or totally different style?

That this music is better adapted for a quintet of soli instruments is asserted from the fact that there is no movement which has masculine proportions or is large in any sense. The music, although pretty, is rather weak. If it be played as a quintet the prettiness will not be lost, nor the weaknesses be so markedly apparent. It is not sufficient for a composer to call for a large body of executants. His music must be written suitably for their display and be worthy the attention of a large audience.

The principal subject of the final movement is a commonplace figure for the first violins, which is not enjoyed by the other parts, for these simply supply an accompaniment. Such a style of writing, even for a quartet, takes us back in thought to the days of Mayseider and his school, in which the associated performers are not treated as equals (as in an ordinary conversation), but as inferiors, dancing attendance upon a principal personage, listening, approving and sometimes re-echoing his statements, but in no case allowed to utter ideas of their own or place his in a clearer light, still less to appear as contrasted with him or dramatically confronted as in an argument. Yet melodies of different characteristics, when thus presented simultaneously, are the very life or mainspring of concerted compositions. Their beauties are mutually enhanced. Of the thirty-two sonatas for the piano alone by Beethoven, Opus twenty-six, Opus twenty-seven, No. 1, and the so-called "Moonlight Sonata," do not begin with an allegro movement in sonata form. These are therefore expressly marked "Sonata quasi una fantasia," to show that they are in this respect exceptions to the generally accepted form.

One would not lay so much stress upon the absence of an "allegro" formation here, were it not for the fact that a chorus of instruments is stipulated for.

There is no duly planned and long extended movement, consistently carried out in accordance with the modern development of musical ideas, that demands more than five executants. The themes themselves, irrespective of all consideration of formal structure, are light, graceful and delicate, rather than strong, dignified and massive.

Even the negro march is not dignified. We have certain general notions of negro songs that are pathetic and dances that are hilarious, but of negro marches or negro marches that are dignified (that indicate the power of men of an inferior race to combine, to organize and go straight to a clearly defined), we have no recognized type.

The music, even in the rondo forms, is as squarely cut as in the most simple song forms.

This could be made immediately apparent to all musicians by the insertion of double bars showing the finite terminations of each theme. This fact alone makes it possible for a vulgarian to say: "How much is that a yard?" (i. e., so many musical feet of uniform length), and for us to assert that it is better adapted to a quadrille band than an orchestra.

To summarize: The work is not in any discoverable sense characteristic, except in one movement.

It is not a suite, but a sonata, minus a strong opening movement.

The subjects or motives are not treated contrapuntally and given by turn to all the executants, but generally appear in the first violin part.

With the exception of the negro music, the whole piece is made up of gracefully flowing melodies, the natural, healthful expression of peace, comfort and habitual cheerfulness. In no case does it rise to ecstatic rapture, high jubilation or even great vivaciousness; nor does it ever hint at the wild hilarity of negro music, its irregular and apparently lawless rhythmic forms, its slap-dash or haphazard style. Nor, on the other hand, does it give a hint of the despondency, the melancholy, the almost hopeless lamentations of a poor, despised and oppressed race. If, therefore, it neither rises to such great heights that it may be spoken of as lofty, nor awakens such echoes in hitherto unsounded depths of the soul as to be termed profound, nor is so broad, large or strong that it may be called in any sense great, one has little hesitation in saying that it is better suited for soli performers.

Leaving entirely out of consideration the second movement, which must be placed apart in an entirely different category, one may say, in fine, that the music moves with an easy swing, resembling the jaunty gait of one completely satisfied with the existing state of things. The melodies are as the innocent songs of a happy child, as yet unconscious of latent capacities for good and evil, joy and pain. There is no hint of the sublime, no particular moment of inspiration, no specially emphatic point to stimulate the imagination, but throughout an easy going cheerfulness, undisturbed by cares, fears, doubts or even aspirations. It ought therefore at least to please that large class of persons who, being thoroughly content, like cats when made comfortable, have no special difficulties with creeds or futures, but simply drift.

### The Beethoven-Cramer Studies.

THE recent publication, by Messrs Augener & Co., of certain of "Cramer's Studies," with comments by Beethoven, is an event of considerable importance and interest not to pianists alone, but to all earnest students of music. The interest may be regarded, apart from that naturally connected with the name of Beethoven, as twofold, being at once historical and intrinsic. Let us then examine these studies in each aspect.

Cramer, who, as regards the impetus afforded by him to the development of the piano technic, stands second only to Clementi, wrote, as every pianist knows, eighty-four studies for the fifth part of his "Grosse Practische Pianoforte Schule," which have been by force of merit a portion of the necessary curriculum of musical study ever since their publication. All authorities from Beethoven to Von Bülow have united in singing their praises; indeed Beethoven declared them to be the best possible preparation for the study of his own works.

In the Royal Library at Berlin is a copy of the first book of the "Studies," with a number of remarks in the handwriting of Anton Schindler, some signed A. S., but some with the name of Beethoven affixed, and it appears from the observations of Schindler that the great composer annotated certain of the studies for the guidance of his graceless nephew, Carl. For their authenticity we have, in the absence of the copy originally used by Beethoven, only the word of Schindler, but there is no reason to harbor doubt upon the subject, inasmuch as the comments themselves are eminently such as we might expect from a man of Beethoven's character and opinions. Schindler himself seems to have regarded them as little less than revolutionary, and subversive of the musical ideas of that day, albeit he for his part fully accepts the new gospel as preached by his hero. Fearful of results, however, he did not venture to publish them, lest they should meet with contumely and neglect. So they have lain in the Royal Library until Mr. J. S. Shedlock with more courage has prepared for publication those particular "Studies," twenty-one in number, to which Beethoven's comments are attached, and has written a most interesting preface, historical and explanatory.

As regards the comments themselves, we can conceive no reason why they should not have been published any time during the last twenty-five years, but the editor, apparently sharing Schindler's ideas as to their revolutionary tendency, says that they "are as it were a bombshell thrown into the camp of the purists—the sticklers for the exact text." Here we feel bound to join issue with him, and, to show reason for so doing, shall examine the principles that guided Beethoven in making these remarks, which doubtless were amplified by him by word of mouth when teaching his nephew.

Briefly the whole matter resolves itself into correct accentuation and rhythm, so that passages which to the unseeing eye appear passages and nothing more, may by proper treatment reveal their melodic and harmonic structure, and thus enhance the interest and beauty of the composition. It is worthy of notice in passing that just as Beethoven's own subjects and themes are frequently dia-

tonic and scalar in character, so here in those studies his penetration has presented to us a construction on similar lines, the progression being built as a rule upon diatonic scales. Space forbids detailed proof of this in every instance, but we may point to No. 12, where Beethoven says that the melody lies throughout in the second note of each group, although the rhythmic accent is on the first note.

Another judgment might perhaps take exception to the word "throughout," but those who examine this study according to Beethoven's dictum, will find the melody thus disclosed to be both diatonic and scalar.

It is also interesting in view of Mr. Abdy Williams' articles in these columns some months ago and of his recent paper before the Musical Association on the "Rhythmic Construction of the Bach's 48 Fugues," to note that Beethoven insists upon the study of the classic metres, and that the words "long" and "short" are constantly employed by him; the term however to which he attaches most importance is "Bindung," or "binding." This, and to our thinking this alone, is the "bombshell;" this is the sole interference with the text that Beethoven permits himself. And what is this formidable missile which is to carry dismay to the foes of poetic design, and to mete out far reaching destruction to their conservative ideas? Merely a dwelling upon or lengthening of certain notes which prove on investigation to be of more importance than might at first sight seem apparent. Beethoven speaks very clearly on this point, for in Study No. 5, he says that even if the notes for the right hand as they stand at present had been written as equal semiquavers, the first note of each group would still "have to be uniformly accentuated and held down." He thus leaves us in no manner of doubt as to his intention in the other studies, where he uses the term "binding," as indicating the lengthening of short notes so as to accentuate their importance, and to display the metre of the melody.

Now this is undoubtedly a freedom; so much must in fairness be conceded, and it will always be a matter for discussion how such freedom—we avoid the word "license"—is permissible, because it is very certain that it may be abused by the ignorant and incompetent. In fact only the artistic instinct can divine, only the ripened judgment can decide. But is there anything so novel about this? It appears to us that, whether consciously or unconsciously, this thing has been done before, and, granting equal technical skill, is one great difference between the artist and the merely brilliant performer of piano passages. Who is the artist that would play Beethoven's sonatas exactly as they appear on paper? Who is the elocutionist that would recite Hamlet's soliloquy without the accentuation and expression which reveal its beauties to the hearer? Mr. Shedlock very justly says that we must "regard the notes merely as an index to the composer's thoughts and feelings," and no one—to whatever school he may belong—can take reasonable exception to the words; but it is evident that only the finished artist can carry them out to the fullest extent. It is quite within the range of possibility that Cramer himself would have heartily subscribed to Beethoven's remarks about "binding," and would himself have lengthened the notes in many cases.

To prevent possible misunderstanding, let it be repeated that while Beethoven's annotations are both interesting and valuable, they tell us nothing absolutely new in principle. Beethoven students are aware that it was highly improbable that the master's compositions were intended to be rendered in a uniform and colorless manner—his life and temperament forbid such a supposition—beside which, just as written language fails and must fail to convey all subtleties of inflection and accentuation which give it life and meaning, so the mere notes fail and must ever fail to indicate with precision the full poetic possibilities of a composition. In the rendering of the one as of the other, all those qualities which distinguish the exponent must inevitably tinge his performance. We may talk of the composer's intention, but can we know for certain what this is? It is only possible to do so from the composer himself, and as in course of time this passes into tradition, like all tradition it eventually becomes inexact and inaccurate. Hence we have to

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fall back once more on the experience and instinct of the well-trained musician.

As a general principal, that treatment which transforms what would otherwise be without character, or at best merely interesting, into perfect beauty must be legitimate. It is because we so thoroughly believe in the truth of this, that we deplore Mr. Shedlock's remark about the "purists and sticklers for the exact text," as unfortunate and calculated to excite prejudice, instead of dispassionate and possibly favorable consideration.—J. Percy Baker, in London "Musical News."

### Is Music a Universal Language?

It may be on account of its adaptability in the lives of all men that music has been called a "universal language." This euphonious phrase should have a more restricted meaning; it has been used too often by musicians and the laity without sufficient discrimination. Music is a universal language only in the sense that, in one form or another, it is within the reach of all understandings. But it is erroneously held by many to mean that all music is understood by all men, as a sort of inborn Volapuk. With this interpretation the phrase is untrue.

In every age and country there have been musical expressions that have become unintelligible and even repugnant. Races have changed their musical systems so thoroughly that the beautiful things of a former epoch now appear unbearable. To-day the most untutored European would find much to condemn in the best performance of Asiatic music. The comprehension of this art is no more the inherent possession of man, even though he be familiar with our system of notation, than is the knowledge of Volapuk. Both idioms can be acquired only by study.

It may be contended that music moves even the savage to dance, weep or sing; but dogs and cats are also thus affected. It is true also that the emotions of men, humble or great, may be interpreted by music. Fatherland, home, religion, grief, joy and love are sentiments that all human beings feel through the power of song. There are melodies which, like guardian angels, follow each of us from the "lap of the mother to the lap of us all." Indeed, there is no other art for the child and the illiterate adult. It alone reaches more people than all the other arts combined with the literatures of all the ages. While all this is granted, the facts still remain that man does not enjoy music in proportion to his hearing powers so much as in proportion to his training, and that the uncultured receive no impression, or only a feeble one, from the noblest rendition of the noblest tone-poems. Through the power of association, music may bring forth in the musically untrained ideas of a character somewhat elevated. But a familiar song shapes a familiar scene. Though even musicians may enjoy again the simple music of their childhood, the association of such musical sounds with past events and thoughts must be to them also more or less "of the earth, earthy." It is when music is wholly disconnected from our material existence that it sings to man its most exalted song. Only then does it express its purest sentiments—unspeakable thoughts, that the imperfect idea-symbols called words, cannot transmit. Neither Homer nor Virgil has written so beautifully as Beethoven; and the works of Phidias and Raphael have not spoken to their respective centuries more eloquently. The rainbow itself, across the bluest of skies, has not thrilled the soul as has a Beethoven symphony surging forth from the grand orchestra like a mighty wave from an ocean of harmony.

The art which expresses itself merely through variations

of pitch and accent is undoubtedly too vague, too indefinite, to be universally understood. However, in this very indefiniteness lies its power. All the other arts and languages seek to define, to limit, to end; while music—unfathomable mystery!—expands beyond the horizons. Words describe emotions, perceptions, impressions; sculpture and architecture imitate the forms human eyes have seen; painting vitalizes such forms with earthly colors; acting, through vocal inflections and mobile gestures, endeavors to portray our innermost feelings; but music does all this and much more. From the infinite realm of the mind it evolves an imagery surpassing the pictorial and the plastic arts; with words that paint it tells every passion; and in grandeur and solemnity it overshadows even the temples of Babylon. That which is too vast and beautiful to be displayed before man, the gods suggest through music.

The ignorant auditor is not necessarily wanting in artistic instinct, but his lack of culture deprives him of the highest pleasure art can give. If he does not enjoy or appreciate a composition it is not because nature has been unkind to him; his education more than his temperament is at fault. It is not the superiority of the auricular apparatus of the educated man that enables him to value that which is "caviare to the general." His ear is organically the same as that of the savage. His enjoyment comes mainly from that part of the brain which apprehends the vibrations of the air. That, in the man of culture, is prepared by his own environment, as in a camera obscura, to receive the loftiest pictures and the most complex impressions. In the savage, while the same sound sensations arrive by the same physical process, the psychical result is widely different, and the mind pictures they evoke must necessarily be formed by his own narrow and vulgar experience.

Countless effects are as meaningless to the man musically untrained as written words are to the unlettered. Whatever be his nature he will understand but a few words of that divine speech. He cannot be moved as if he felt the

wondrous sway of its rhetoric. The development of forms and motives, the apprehension of polyphony, the moods a mere nuance of tone may suggest, the passions of heroism, of love, of hate, would seem to him but a pleasant jingle.

As a musician you may hear those crystalline undulations, which approach and grow dim. You perhaps fancy yourself floating over a magic lake on a midsummer eve. These harmonious and multicolored sounds from the violins scintillate a thousand rays from a resplendent moon. A sigh of love ascends heavenward upon a cloud of silver—'tis the 'cello, with a soft harmony from the horns. The night is over, and the mournful tone of the bassoons turns to the martial blare of the trumpets. With a *Te Deum* the grand organ inundates "rosy fingered morn" in dazzling sunlight. To complete the apotheosis, angelic notes from the harp lift you into celestial regions to see love enthroned on high. And yet this picture may be but a bare canvas to many, and the painter will be called a fool.

It may be that music will become a universal language, when the majority will cease to regard that art solely as a means to tickle the ear or to set the foot in motion; when men will study musical science, and thus see analogies between great musicians and other great thinkers, between Dante and Bach, Shakespeare and Beethoven, high priests whose sublime hymns shook the intellectual world from its mediæval lethargy. Then, perhaps, instead of being thought a frivolous amusement this language will be valued as the highest metaphysical manifestation of mankind.

O Chopin, immortal poet! how few hear thy ecstatic songs! how few soar upon the wings of thy ineffable harmonies into the heavenly spheres born of thy dreams!

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THERE is an interesting article in the music department of this issue called "The Nikita Case," which may be of some value to those of our readers who usually restrict their attention to the trade department of the paper.

MR. E. E. FORBES, of Anniston, Ala., who was in Chicago last week, is one of the heavy dealers in the South, and like a great many others buys his line of instruments in Chicago. The Conover piano and the Chicago cottage organ are Mr. Forbes' leaders, and they are his best sellers, too. Regarding the fall trade the gentleman is quite sanguine, as the cotton crop in his section is splendid. A good cotton crop at good prices means money for everybody, and that means large sales of organs and pianos.

HARRY J. RAYMORE, secretary of the Shaw Piano Company, of Erie (everybody who is anybody knows that), went down to Burlington, Ia., the other day from Chicago to visit Lange & Minton. It was a kind of a summer call, but he brought back an order for a Shaw grand and for 24 Shaw uprights. Lange & Minton are tremendous workers, who go to bed with piano on the brain and get up in the morning with piano on the brain. We call it piano paresis, but other portions of the brain remain normal. Dealers affected in that way sell lots of pianos.

IF any person or firm among those interested in the piano and organ awards at Chicago has spent a dollar to secure influence or to accomplish underhand work before or after the reports are entered as fixed diplomas, he or they may rely upon it at once that the matter will in due time become public property. There are now already too many intermediaries to keep the transactions absolutely quiet for all time to come. The fancy plea that certain Commissioners have been employed by certain firms for professional services, entirely free from the World's Fair, is too diaphanous; and as the arrangements made would in all probability come before a United States Grand Jury it makes very little difference whether the thieves reside in Massachusetts or Kansas or Oklahoma or Missouri. They can be reached at any time.

EVERY observant piano player will agree with us when we say that every now and then, at long intervals apart as a general experience, one will come across a piano that will take away one's breath. It will be an instrument of such thoroughly well balanced touch, so refined and delicate in responses to all phases of improvised playing; it will ripple in its silvery treble and sing in its middle register and thunder so profoundly in its bass and without the least dynamic efforts, that it will magnetize you. When you begin fondly to coax it, its tones will hold on apparently forever, and the moment you drop your pedal there is a dead silence, showing the most thorough scale treatment on the damper line. When you get on to such a piano you want to own it; you feel as if it naturally belongs to you and is yours by a kind of sovereign right because you appreciate it all the way through. But so do others.

This particular piano we refer to was a small Weber grand in the warerooms of the Manufacturers' Piano Company at Chicago, and it stood there last Friday. It was the best Weber piano we ever played upon, and it deserves to be enologized as an example of the magnificent art of piano building.

WILLIAM KNABE III. is at present doing the Exposition at Chicago, William Knabe I. began manufacturing pianos in Baltimore in 1837—over 56 years ago. His second son, William Knabe II., died about six or seven years ago, a bachelor. The third William Knabe is the son of Ernest Knabe, the senior member of the house of Wm. Knabe & Co. He is actively engaged in the mechanical department of the business now. Mr. Charles Keidel, of the firm, also has a son, Charles J. Keidel, who for some years past has been active in the executive department of the business under his father's careful guidance.

Both of these young men are destined for important careers in the great Knabe house, and their training has been on such lines as are traditional with this famous institution. Let us hope that THE MUSICAL COURIER will have frequent opportunity to pay attention to their development.

WHILE people are not running each other down in a rush to get into the Emerson warerooms in Chicago, there is still a singularly steady trade done by Mr. Northrop and his lieutenants, and Emerson pianos are sold right along every week. The sales slips show good sales at good prices in fitness with the merit of these instruments, which enjoy an excellent reputation all over the country.

WE are through with August, and yet there have been no great disasters in the piano and organ line. The road is lined with lots of small wreckage, but the predictions of the calamity fiend go for naught. Let us enter September with stout hearts and a resolution to drop the pessimism of the past three months. There soap in the future.

W. J. BELL is out of the Bell Organ Company, of Guelph, Ont., and so is his father. They both made an arrangement which prevents them from entering the music trade for the next seven years. That puts them into the next century.

OUR compliments to Mr. H. D. Cable and Mr. Geo. W. Tewksbury, of the Chicago Cottage Organ Company, and at the same time we remove our metaphorical hat to that superb specimen of a gentleman, Mr. E. A. Potter, of Lyon, Potter & Co. This trade is better and stands higher and has a greater future because these men belong to it.

A PARTY here is selling the Swick piano as a first-class piano. What is it? Would you buy one if you get it cheap? writes a party from Columbus, Ohio. Buy it? No. Wouldn't give it house room. But if you can get anyone selling the Swick piano to state, black or white, that it is first or second class you go ahead. That kind of fraud is generally straightened out in a police court.

IN a statement published in the daily press of Chicago last week it said that there were 59 music trade establishments in that city employing 4,118 hands; 3,904 males and 204 females.

There are about 6,600 workmen in the New York piano factories and 2,500 in supply concerns, while the hands employed in the miscellaneous concerns in all sections must be very large, taking in the trade from the drum factory above the Harlem to Maiden lane, including all the East Side concerns below the Cooper Institute. A rough estimate a year ago put the total at from 13,000 to 14,000.

EVERY honest, well meaning, fair minded piano, organ and music man in this country who knows anything at all about W. J. Dyer & Brother, of St. Paul and Minneapolis, sincerely hopes that the fire which destroyed their St. Paul building will not interrupt their trade. The Dyers are magnificent examples of the kind of merchants we are proud to own and of which we cannot have too many. Honest, honorable, capable, clear minded, straightforward, hard working, genteel, and gentlemen, they need nothing but their record as an indubitable proof of their character. They are all right all the way through, from a violin peg to a grand piano.

THE Starr Piano Company since its organization has been using every effort and doing all that money, talent and experience can do toward perfecting its factories by the addition of new machinery and all other known appliances, with a view of improving and increasing its productions, and they offer the Starr piano to the trade as one of the most attractive and valuable instruments in every detail.

Their location gives them advantages possessed by no other piano factory in the country, as they are located in the best and cheapest hard-wood district in America. Their factories run by water power, and they are supplied with natural gas for fuel for heating. With all these advantages they can and do produce a piano for less money than the same instrument can be made for anywhere else in America.

All they ask is for the dealers to investigate their claims and examine their pianos and prices.

### A Good Beginning.

LOUISVILLE, Ky., August 25, 1893.

Editors Musical Courier:

PLEASE find inclosed our check for \$4, for which please send THE MUSICAL COURIER for the ensuing year. We have just started in business, getting our first shipment of pianos in yesterday, and the inclosed check is the first one signed by the new firm. We feel that we "would not be in it" if THE MUSICAL COURIER did not visit us regularly once a week.

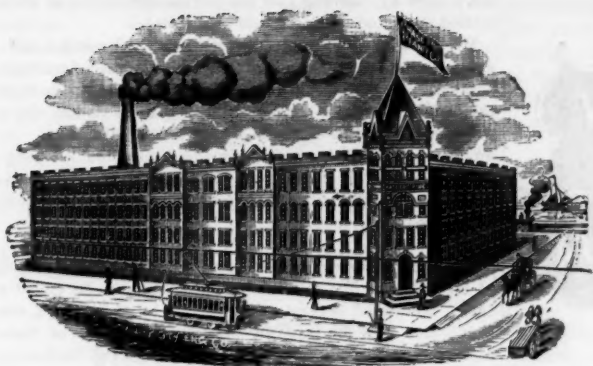
Yours truly,

BUCK & SIMMONS.

—A large organ made by the Carl Barckhoff Company, at Salem, Ohio, is in course of erection in St. John's Church, Roanoke, Va.

—The new addition to the piano action factory of Gorgen & Grubb at Nassau, N. Y., is so far completed as to allow the men in the factory to resume work this week.





# CHASE BROS. PIANO CO.,

MANUFACTURERS OF

## Grand and Upright Pianos.

MUSKEGON, MICH. GRAND RAPIDS, MICH. CHICAGO, ILL.

## NEW ENGLAND PIANOS

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MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,  
BOSTON.

Warerooms: 157 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.



## WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.



## HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest  
Toned Pianos in the World. Containing more  
Valuable Improvements than all others.

The Best Selling High Grade Piano Made.

EASTERN FACTORY:

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461, 463, 465, 467 West 40th St.,  
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WESTERN FACTORY:

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MINNEAPOLIS.

## THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical  
World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument  
as now manufactured at WORCESTER, MASS.

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WORCESTER, MASS.

NEW YORK WAREROOMS:

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10 E. 16th St., J. W. CURRIER, Manager.

LYON, POTTER &amp; CO., 174 Wabash Ave

## ROBT. M. WEBB. CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

Factory: Brooklyn, L. I.

## A THOUSAND TUNES.



That's a large number, but the Symphonion plays it. The Symphonion is an unlimited music box instead of a cylinder playing from one to six airs. The Symphonion uses steel plates as shown herewith.

These plates revolve and their teeth strike the teeth of the steel combs, thus producing the tones. Plates are changed in a moment. They may be bought by the hundreds and each plate represents a different tune. One may thus have sacred music, old favorites and latest songs of the day, as he chooses.

The Symphonion is simple in construction and does not get out of order, as the old fashion music boxes always do. They are rich and melodious in tone and not the least expensive.

We are headquarters for the trade and are prepared to quote lower prices than ever before with all the latest improvements.

Send for Catalogue and Price List.

The SANDER MUSICAL INSTRUMENT CO.,  
212 BOYLSTON STREET, BOSTON, MASS.



## THE NEWLY IMPROVED HARDMAN UPRIGHT.

At the request of Messrs. Hardman, Peck & Co. we have abstained from referring to their most recent improvement, now shown for the first time in certain of their uprights at the Columbian Exposition, for the reason that the firm desired to have the instruments containing it passed upon by the Judges before public comment was made.

We do not know how to describe it better than in the words of the manufacturers when we quote from their letter to the Executive Committee on Awards:

"In the Hardman upright pianos exhibited we claim largely the same remarkable resonance and concert grand tone quality through the employment of our own methods of construction, aided, in some of these uprights, by the Patent Resonating and Skeleton Head, now exhibited for the first time. By its use the entire upper portion of the piano, which in the upright made by the old method is an inert mass of wood and iron, is not only rendered vibratory, and by this means a contributor to the general resonance of the instrument, but the openings between the wooden supports at the back permit the free egress of the tone generated behind the soundboard. This tone is much greater in quantity and of finer quality than that produced in front of the instrument, and in the uprights made with the improvement referred to the critic will remark a radical change in upright piano tone. Every portion of the piano by this invention is made to assist in the formation of tone, on the principle of the 'cello, violin or contra basso, as should be the case in every musical instrument, the piano first of all.

"The improvement is covered by two American patents."

We can say from personal observation that the claims made by Messrs. Hardman, Peck & Co. for this instrument seem to be more than substantiated, as its tone vividly reminds us in power and resonance of that of the grand. The system on which the Hardman upright was originally constructed, and in the complete evolution of which it has achieved such great success, is partly attributable to the method of treatment involved in these most important patents. The elimination of any tendency toward metallic quality is complete throughout the scale of this piano, and it seems but fair to trust to the claim made by the manufacturers, that the instrument will improve under usage rather than deteriorate, for at least a long period of time.

Messrs. Hardman, Peck & Co. do not refer frequently to their system, but as a matter of fact they own or control 13 valuable patents, besides using original processes not patented, all being on the general line of great resonance, delicacy, power and durability.

### "Brains, Sir! Brains!"

"Mr. Etty, what do you mix your colors with?" asked an inquisitive student of the great painter.

"With brains, sir! with brains!" replied the artist.

The Mason & Risch Vocalion Company, when anyone asks what has been the secret of the phenomenal success of their beautiful instruments as shown at the World's Columbian Exposition, can reply with Etty the painter: "Brains, Sir! Brains!"

Any person who has visited their exhibit on the Fair grounds, their factory at Worcester, or who has in any way come in contact with the Mason & Risch Vocalion's staff, from messenger boy in the office, superintendent in the factory or manager at his desk, must have been impressed with the fact that they are all a brainy lot and men who know what they are driving at, not only in the development of the Vocalion Organ, but in the enlargement of the business that carries it into the homes of myriads of people both in the United States and Canada. It is a pleasure to do business with them, for they are clear and concise in their statements as well as courteous in their treatment, and when you leave them you feel that even if you do not agree with them in all points they don't allow you to part with them with indefinite ideas of their methods of doing business. The Mason & Risch Vocalion Company at the opening of the Exposition was comparatively unknown in some sections of this country, but this is no longer. They are

now "known and read of all men," and when the Exposition is over there will be no name among musical instrument manufacturers any better known than the Mason & Risch Vocalion Company, Worcester, Mass. They have become so by the use of brains, sir! brains!

The success of the Vocalion has been astonishing. Thousands who never heard the instrument before they visited the Exposition have expressed unbounded words of praise regarding it and gone home with strong resolutions that their parlor, church, Sunday school or lodge room must be supplied with one of them. Unless we are greatly mistaken we predict that orders will pour in upon the company. They have made their mark, won their spurs, and that by the use of brains.

### Colby Affairs.

Mr. C. C. Colby, who has been in Chicago the past three days, expressed his pleasure over the state of trade in Chicago so far as his interests are concerned. He sees that the World's Fair is bringing direct results to his company. Parties in Aurora, Neb., and Monmouth, Ill., have been shipped Colby pianos this week as a direct result of the Colby World's Fair exhibit. Besides these instruments several have been sold in Chicago this week, which are the direct results of the exhibit.

Mr. Colby says that their factory in Erie, Pa., is running full time and with nearly a full complement of workmen.

August trade is nearly up to the average, as contracts have been made with large dealers such as Geo. W. Strobe, Kansas City, Mo., and Martin & Co., Dayton, Ohio. Altogether the conditions and prospects of the company are very satisfactory.

### Three Doctors Attended.

Last Friday Mr. De Volney Everett answered a query regarding his health as follows:

"Guess I am all right. Had three doctors attending me yesterday. They seemed to think I would pull through the Fair season, and best of all, they spent a great deal of delighted time over the Sohmer pianos."

"Who were the three doctors?" was asked.

"Why, Doctors Clarke, Hlavac and Ziegfeld!" was the reply.

"By the way," continued Mr. Everett, "doesn't it strike you as humorous that Mr. Thacher should appoint three doctors on that jury? Three cooks will spoil any broth. What will three doctors do with so many pianos?"

### Jack The Ripper Again.

A grand piano in the booth of the B. Shoninger Company has been mutilated by some miscreant. This is the second time that some detestable scoundrel has approached and scratched pianos in this booth. The first offense was about July 1. An upright was selected that time and its fall board disfigured, seemingly with a nail. From that time Mr. Joseph Shoninger has caused his pianos to be watched, and his able assistant, Mr. Jas. Broderick, has been in hope of catching the villain, but those gentlemen have not succeeded.

This week a grand was chosen and the veneer cut, apparently with a knife.

There is no disguising the fact that both of these attempts have been prompted by pure maliciousness, but the dastard who did it has escaped again. Perhaps he may not be so fortunate should he attempt his damnable conduct again.

### The Pilcher Organ.

Tuesday last the Pilcher organ was examined for award by the jury. Just what those gentlemen thought of the instrument we do not know nor do we have the means of finding out. No matter what they thought, the Pilcher organ is a fine specimen of progressive organ building. Its success at the Exposition has been great from the very start, continued throughout all these months, and it will be an object of interest all through the remaining months of the Exposition.

### Action Complication.

George Steck, one of the judges in Section I, is the signatory judge for the Wessell, Nickel & Gross actions, being responsible for the diploma issued to them, which he, Mr. Steck, must sign as judge. Now it happens that for many years Mr. Steck and the Steck firm have been maintaining that the Schwander action, made in Paris, is the best, and they have used it in the Steck piano and made its

use a lever by claiming that the Schwander action at once settled the standard and grade of the piano.

Mr. Steck has always been favoring the Schwander, and, at times, has been accused of prejudice against American actions, such as Strauch Brothers', and the one he is to sign the diploma for now—the Wessell, Nickel & Gross. As a prejudiced judge he can be of no use to the latter firm. As an unprejudiced judge he has already discounted his judgment. How is Mr. Steck to escape from the various dilemmas he is in? We reiterate that he has made a blunder in acting as judge.

### No Tests.

Some of the instruments were not subjected to any tests at all unless a five minutes' examination can be called a test. We timed several examinations by the judges, one being five minutes, another six minutes, three of them eight minutes each; and the examination of the Chickering pianos occupied one hour and a half. Why? Every judge of pianos knows what the Chickering piano is; if he does not know, he is not a judge. That we all understand. We all know that a man or a woman who is not acquainted with the Chickering piano up to date has no right to monkey with a judgship of pianos.

In one case the manufacturer of the pianos was surprised to find the judges walking out of his booth without having discovered a novelty apparent to anyone who takes any interest in piano construction. He was somewhat knocked out at this, but recovered himself sufficiently to call them back and show his improvement. They did not seem to feel annoyed, Mr. Steck manifesting no interest, and the amateurs among the judges occupying themselves by looking at each other somewhat stupidly. Testing, in the true sense of the word, has not yet taken place, nor will it. What necessity is there for a test with a man like Carpenter as a judge?

### A Pounder.

One of the foreign judges—the one from Russia, Hlavac (a Bohemian, by the way)—is a terrific pounder, and treats the pianos as if they were a combination of ash pans and anvils. He has not the faintest conception of the nature or character of touch, and if a piano happens to be endowed with good tonal elements he simply knocks them clean out of it. He never made any pretensions to be a pianist until it became known at Section I that he was to be one of the judges, when the boys flattered him into the notion, and since then he has been giving recitals after practicing with Indian clubs and dumbbells and having a séance with Sandow, the strong man. That is the way it sounds when he plays. Besides this, Mr. Hlavac is in charge of a foreign piano exhibit, and in view of the possibilities at the coming expositions at Antwerp and Tokio, where foreign pianos will have a great show, his activity now is not to be despised. The whole story of the appointment of the present set of piano judges will make interesting reading when it is all published.

### A Sample Diploma.

This is the wording of a sample diploma:

*These pianos are as well constructed as might be wished. The tone is of a quality which under certain circumstances need require no improvement, and the touch is fully commensurate. The special improvements of these pianos are fully explained in the catalogues of the firm. The judge recommends these instruments as among the finest specimens of their particular grade.*

*His X mark,*  
*Judge.*

If there is any kicking, the manufacturer can find sufficient opportunity to spend from \$1,000 upward to improve the diploma. We can show him how it can be done. The diploma is primarily gotten up this way to facilitate kicking and its subsequent net results.

### Something New.

When Mr. Joseph Keller starts out to accomplish anything he usually effects his purpose.

The judges went into the booth of Keller Brothers & Blight last Friday, struck a few chords, looked at a few cases, and were going out when Mr. Keller stopped them. He induced them to come back and inspect his new continuous rail with flanges cast on it. They did so, and Mr. Keller was satisfied.

This new invention consists of a cold rolled steel rail with all flanges stamped from it. The rail and the hammer butt flange, the rocker flange, the damper flange and the flange for the strikers are all cast or stamped in one piece. This totally does away with any screws fastening flanges to rail, and, Mr. Keller claims, obviates the difficulty of hammer shanks warping.

As these flanges are of cold rolled steel, a good strong pair of plyers will bend them to any adjustment.

Mr. Keller claims that the action once regulated will never need any more attention.

Should some strong man break one of these flanges, an-



other can be adjusted with a setscrew in less than two minutes.

As this method does away with high priced labor in mounting actions, it is in a direct line with "future advancement" and is to be encouraged. We hope that the judges will give the invention proper consideration.

#### California Pianos.

Hornung Brothers, of San Francisco, have a white enameled, highly ornamented upright with hand painted panels and gilt embellishments in the California Building.

Henry Schomberg & Co., of Los Gatos, Cal., have an upright in the same building. Both instruments are in the gallery and are good examples of piano making.

## CORRUPTION

### At the World's Fair.

IT is absolutely necessary, in order to avert the greatest scandal that has ever been precipitated upon the piano and organ trade, that E. P. Carpenter, one of the judges of pianos and organs of the World's Fair, be dismissed by Mr. John Boyd Thacher at once.

Carpenter is credited as an appointee of the State of Massachusetts. In the County of Worcester, of that State, in the records of the courts, Mr. Thacher will find all the evidence he needs to prove Carpenter's unfitness. Not only has Carpenter not been a resident of that State for ten years, but the sheriff's records and other evidence will show that he has been a fugitive from justice.

In complete consonance with his record Carpenter, on Sunday night, August 20, at the Auditorium Hotel, Chicago, made propositions to the effect that those piano and organ houses who had no confidence in him should "see him" or appoint some representative to see him, with a view to make the awards satisfactory.

Furthermore, Carpenter has been in close conference with a number of the exhibitors, has made calls upon them for loans, and has dined and wine with them. His conduct since his appointment has given rise to the most significant kind of rumors, and they are to a great extent sublimated by the reputation he bears.

Carpenter's appointment was put through by the help and with the assistance of a combination of men who are not directly associated with the piano and organ trade, but who have indirect interests with certain firms—firms who appreciated the use which could be made of Carpenter. One of these gentlemen is related to the head of a piano house which is in for awards, and he himself occupies a prominent position in the Exposition. The scheme, as it now appears, is to give to these firms advantages which would make the diploma useless to all others.

To understand the situation it becomes necessary to study the methods of the award system. The diploma is signed by the individual judge to whom the card is assigned. The report preceding the issuing of the diploma goes to the Departmental Committee for ratification. If ratified it passes to the Committee on Awards and the diploma is made out. In case, however, any judge in the Departmental Committee objects and is sustained the report is carried to a Judiciary Committee, which decides whether the original report should be upheld or a re-examination be made. This Judiciary Committee consists of certain departmental judges. This is part of the inner mechanism of the award system.

The very men who stood behind Carpenter's appointment are strong enough to have any report brought in by any judge on pianos or organs either defeated or sustained. People who are so influential and strong among World's Fair officials as to have a man with Carpenter's record appointed a judge can force through anything they desire.

If George Steck, who is honest, should sign a report favoring a certain piano it could be completely turned down in the Departmental Committee by any combination and a re-examination by another judge be ordered. Those piano and organ men therefore who have been suffering from the delusion that a report signifies a diploma of the same character should have some instruction as to the mechanism of the award system.

It is absolutely necessary to have Carpenter displaced. It was the original purpose of this paper to have him quietly resign and thus prevent this an-

nouncement. There was no intention to make any disclosures had the man stepped down, but his effrontery in remaining and in acting as a judge in view of the past made this an inexorable necessity. The private individual, Carpenter, need fear no molestation, but as a judge of pianos and organs, as an official of the World's Columbian Exposition, he challenges investigation, and Mr. Thacher, if he refuses to dismiss Carpenter, should send some secret messenger to Worcester to take copies of the proceedings that took place there. We say secret messenger intentionally, for if he should in any way announce in advance who that messenger is to be there is a strong possibility that a questionable report will be sent to him, although such a scheme would prove futile for the reason that THE MUSICAL COURIER will publish the proceedings as they took place.

The following is from the New York "Times" of August 24:

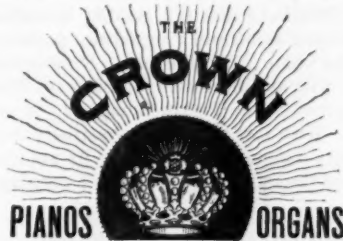
#### ALLEGED BRIBERY AT THE FAIR.

##### MORE TROUBLE AMONG THE PIANO MANUFACTURERS.

CHICAGO, Ill., Aug. 24.—Another warfare is on among the piano manufacturers exhibiting at the Fair, and sensational charges are being made.

Several firms have attempted to draw out of the competition. Only one has succeeded, J. & C. Fischer, of New York, the representative of which, R. S. Howard, makes statements that he would be forced to support with proof did he not fail to designate any persons.

At a meeting of the National Commission last Saturday there was a big fight over the confirmation of the piano jurors. After a lot of



Have been chosen by the official commissioners for the following state and foreign buildings at the World's Fair:

Alabama	1	Louisiana	2	Texas	2
Arkansas	1	Maine	1	Utah	1
California	1	Minnesota	1	Virginia	1
Delaware	1	Missouri	1	Washington	2
Florida	1	Montana	1	West Virginia	4
Idaho	1	Nebraska	1	Wisconsin	2
Indiana	1	New Mexico	1	New S. Wales	1
Illinois	1	N. Dakota	1	Sweden	1
Iowa	2	Oklahoma	1	Guatemala	1
Kansas	3	Rhode Island	1	Brasil	2
Kentucky	1	St. Dakota	2	Arg. Arc. Arc.	

Total, 35 "Crown" Pianos, 11 "Crown" Organs.

About twice as many as of all other makers combined and several times as many as of any other one make.

GEO. P. BENT, 323-333 S. Canal St., Chicago.

wrangling George Steck, of New York, Hugh Clarke, of Pennsylvania, Dr. Florence Ziegfeld and E. P. Carpenter, of Chicago, were confirmed.

Charles Kunkel, of Missouri, was nominated by Chairman Thacher of the Awards Committee upon the recommendation of Hale V. Parker, commissioner at large from Missouri. His name was objected to, the controversy bringing out an assertion that he had written a testimonial in favor of a Chicago piano house which had an exhibit in the Liberal Arts Building.

The piano exhibitors did not appear to be satisfied, and the following firms addressed an application to Chairman Thacher, asking to be declared out of the competition, after posting placards over their pavilions, "For exhibition only: Vose & Sons, Boston; Shaw Piano Company, Erie, Pa.; A. B. Chase Company, Norwalk, Ohio; J. & C. Fischer, New York.

The Chase Company and other exhibitors were notified that they could not at this time withdraw their exhibits from competition for award. Fischer & Co. were more successful in their efforts to get out because of some technicality operating in their behalf. The other firms were notified, however, that they could not be compelled to submit to an examination of their instruments, so that practically they are not competitors.

R. S. Howard, representative of the New York firm at Jackson Park, declares that something is radically wrong with the National Commission as well as with the jurors.

"We were satisfied we could not get fair treatment or we should not have withdrawn," said he. "While all this fixing was going on we have not been asleep."

"We employed a man who discovered that one firm had expended \$5,000 to secure favorable results in the competition."

"We also discovered enough to warrant us in the conclusion that \$10,000 would swing the result our way."

"I asked our people if they desired to spend any money and they assured me that they would waive all premiums rather than engage in anything dishonorable. There is one circumstance. Thirty-five of the piano exhibitors signed a request for the appointment of a certain man as juror, but he was knocked out."

Following upon this the New York "Sun" of August 27 publishes the following in a letter from Chicago:

The first half of the six months during which the World's Fair is to run has now elapsed, and already the handwriting on the wall begins to foreshadow the ruin and desolation and besmirching of fair names that will follow it. The boom is burst and already the promoters are turning to rend one another. Who were these promoters? Not the well-known men who have permitted themselves to be used as figureheads. These are not the men who have seized upon the spoils; for that there has been plunder is admitted on nearly every hand. A day cannot be far distant when an indignant people will ask for an accounting, when the dirtiest of linen will be washed in public, and when the scandals of the great Columbian Exposition of 1893 will cause honest and patriotic Americans to thrill with shame and indig-

nation, as did France when the iniquities and corruption of Panama were revealed to the civilized world. So far as Chicago is concerned the White City has proved a white elephant, and the citizens who looked to become suddenly rich are beginning to search for victims in their disappointment.

Rumors of corruption and bribery have been so thick in the Chicago and Exposition music trade that the one who protests by stating that he has heard none is immediately suspected. The character, if not the language, of some of the awards is known, and matters have reached such a degree of seriousness that judicious manufacturers who are exhibiting are careful in their intercourse with the judges. They will not be seen with them, nor will they participate in the nocturnal dinners given on the grounds or at Dr. Ziegfeld's Trocadero. The fact that the judges have been seen about with exhibitors and at festive boards is an evidence that they lack tact and discretion.

#### How It Stands.

The A. B. Chase piano is in for awards and the instruments have been examined. The original application showed that the company had applied for awards. J. & C. Fischer are out of awards. Correspondence relating to the position of the Vose exhibit is pending. The Shaw Piano Company are in doubt. This company requested the Committee on Awards to consider their exhibit on exhibition only, but gave no reasons. The Shaw Company since their withdrawal learn that Carpenter was to have been their signatory judge, but Mr. Raymore long since publicly proclaimed that he would not permit a jury to examine his pianos or such a man as Carpenter to touch them.

The Shaw Piano Company withdrew on principle. At the time when the 13 large Eastern piano firms withdrew, because of the one-judge expert plan of Mr. Thacher, the Shaw Piano Company remained loyal to the Fair because they had full confidence in that plan. When they discovered that instead of one single expert judge a half dozen judges were appointed who would ballot on decisions, or who in some way would decide points, they asked permission to retire from awards.

The position of the Shaw Piano Company is impregnable, and it seems now as if they will be sustained.

#### Smith & Beardsley Dissolve.

176 TREMONT STREET, Boston, August 23, 1893.

Editors Musical Courier:

THE undersigned respectfully announce that they have dissolved the copartnership heretofore existing of Smith & Beardsley by mutual consent. Mr. Beardsley having disposed of his interest in said firm, the business will be continued by Mr. Chandler W. Smith at the same premises formerly occupied by said firm.

All collections and remittances will be made by Mr. Smith.

CHANDLER W. SMITH,  
GEORGE W. BEARDSLEY.

#### That Mason Scale.

IT was stated in THE MUSICAL COURIER of last week that R. C. Mason, of Camden, obtained the scale for his new piano from a firm of Philadelphia scale makers, Henry W. Most, the superintendent of the Mason factory, formerly of Philadelphia, was the drawer of the scale.

It is said to be a very excellent one.

#### St. Louis Short Notes.

BALMER & WEBER will be obliged to move from the old stand 269 North Fourth street, as a cigar manufacturer has leased the place.

\*\*\*  
The Bollman Brothers Company are renovating and remodeling their ground floor, which will now be the main room, as Herman Bollman has removed from it, joining Drumbeller, as has been noticed.

\*\*\*  
The Southwestern Music Company (The Hugger) have done away with Nourse and Jordan, their two leading outside salesmen.

\*\*\*  
O. A. Field, of the Jesse French Piano Company, returned home from his vacation in the East.

## HAVE YOU INVESTIGATED?

THE SPECIAL, CONFIDENTIAL, INSIDE PRICES FOR

## Piano and Organ Materials.

QUOTATIONS LIMITED TO SEPTEMBER 11, 1893. NONE GIVEN IN WRITING.

ROBERT M. WEBB

190 THIRD AVENUE, NEW YORK.

## CIRCULATION FRAUD.

**T**HE MUSICAL COURIER desires to state that it has no controversy with any music trade paper, and certainly none with any music trade editor, but is engaged in the abstract in showing to the trade how wastes can be repaired and leakages in expenditures avoided. The concrete is touched upon when the names of the papers we allude to are mentioned, but that is incidental and unavoidable. We have no disputes with the two papers, the "Art Journal" and "Presto," they are merely incidental factors in the work of eliminating fraud.

When you purchase or order piano plates your employé checks them off the invoice as they are received, and you then enter the charge. You do this with all the stock you receive. You would not pay for piano plates, actions, reed boards, varnish or lumber, unless you knew that the proper quantity had been delivered or is about to be delivered.

The same rule applies to advertising with large advertisers. It applies to large advertisers in THE MUSICAL COURIER, and to all firms doing extensive advertising. You purchase advertising. The price of the space depends upon the extent of the circulation, but a circulation is necessarily pre-supposed. You make a purchase, and in doing so you expect a delivery of the article. In case of misrepresentation you demand a refunding of the amount you paid or you decide to prosecute the swindler.

In the case of the "Art Journal" you buy advertising on a basis of circulation given out as running in the thousands every week. As that paper has less than 300 paid subscribers and publishes a few hundred copies, you are necessarily defrauded. The same rule applies in a greater degree to "Presto," which claims to have a greater circulation, but has about the same small number the "Art Journal" has.

The piano and organ manufacturers pay about \$20,000 a year to those two papers combined. This money represents a total waste. Clambake and Bill get about the same total for their two papers, making about \$40,000 a year absolutely thrown away by piano and organ manufacturers. It is as foolish an expenditure as stands in the books of any trade, and

every man of intelligence knows that what we say here is golden truth.

Why is this enormous waste not stopped? As those papers have no circulation they certainly cannot exert influence either way. The fact that they could not and cannot increase their circulation is proof positive that they exert no influence.

These are hard times and you are constantly met by requests to modify contracts made by your customers with you. You cannot tell how long this acute stringency will continue. As advertisers, spend your money in such mediums only as have circulation, and those only which you *know* are influential because of that fact, and cancel your advertising in papers whose editors get nearly every dollar net which you spend in advertising in their papers.

You know each and every one of you that such papers as the "Art Journal," "Presto," Clambake's paper and Bill's "Trade Review" have no expense, and they have no expense because they print only small editions, and small editions of small papers need no office force and are published at a minimum cost, which gives to the editors a greater portion of the receipts as a net income.

What object have you in providing these men with comfortable salaries? How much longer do you propose to participate in this farce? It only gives outsiders encouragement to engage in similar projects, and new music trade papers are sure to be started. Any bright, intelligent journalist is entitled to start a music trade paper when he finds men like Thoms, Abbott, Clambake and Bill making exorbitant salaries with their small and insignificant papers.

**Save the waste; stop the leak. Now is the time.**

By the way the Secretary of State of Illinois informs us that "The Presto Company" is not incorporated. With less than 400 subscribers there is no reason why it should be, although its standing head lines leave the impression that it is a corporation.

—John Schwab, music dealer of 454 Dryades street, New Orleans La., has been in the city for several days. Mr. Schwab is the representative of the Kranich & Bach, Connor and other makes of pianos, also music and small musical instruments.

—Last week grass in the slough beyond the piano factory caught fire, and for a time it looked as though it would sweep up toward town and destroy the piano factory and other buildings in that vicinity. Every one in that vicinity turned out to fight the fire and the chemical was called, but the burning grass had been whipped out when it arrived.—Aurora, Ill. "News."

**NOTHING IN IT.**

### A Chicago Rumor.

**A** LARGE sized rumor stalked through the trade last week. The old woman was busy with the Smith & Barnes Piano Company. She said that one of the partners was to retire, leaving the other to continue the business. In spite of the fact that this company had lately built and occupied one of the largest piano factories in the country, and that this was an exceedingly bad time for disposing of or inaugurating business interests remuneratively, the gossipy lady continued her tongue-wagging.

A representative of THE MUSICAL COURIER called on the Smith & Barnes Piano Company and asked them regarding the report of their threatened rupture.

Said Mr. Smith : " There is nothing in it. The first we knew of the matter was in reading of it in a Chicago trade paper. It is too ridiculous to need a denial."

Said Mr. Barnes: "Mr. Smith and I started in on a certain policy several years ago. We have not departed from that policy, nor has there ever been any thought of our parting company. I intend to stay here and so does Mr. Smith."

The Smith & Barnes Piano Company are running their factory, and are feeling fairly well as to trade.

Mr. G. K. Barnes owns about \$30,000 of the capital stock of \$150,000. It appeared to those who knew something of the affairs of the Company that if a separation was to take place it would be Mr. Barnes who would in all probability retire; but as both of the leading members of the corporation deny the truth of the report there is nothing more to say on the subject.

THERE are two members of the music trade in the House of Representatives, both Democrats. The one, C. G. Conn, maker of cheap Brass Band instruments at Elkhart, Ind., voted against the repeal of the Silver Purchase clause of the Sherman bill, while the other, Johnston Cornish, of Cornish & Co., Washington, N. J., voted for repeal.

—Silas A. Wilder, of Cambridgeport, Mass., formerly a cabinet maker with Mason & Hamlin, hanged himself in his cellar last week while temporarily insane through his inability to obtain work.

# NOT AT THE WORLD'S FAIR!!

WHAT? **NO!** But over **100,000** sets in active use in Pianos,  
in the universal world's fair of active life.

## 100,000 AND MORE

# SEAVERNS ACTIONS

IN PIANOS USED ALL THE TIME. GREATEST ANNUAL OUTPUT.

## Cambridgeport, Mass.

## SEAVERN PIANO ACTION CO.



## A JUDGE FROM VERMONT.

**A**FTER the arduous labor of the day in Chicago it is the custom of the piano and organ judges to pass a few hours in "innocent merriment" either at the German restaurant in the Manufactures Building on the Fair grounds, or as guests of Dr. Ziegfeld, himself a judge, at the Trocadero. During the past week some of these evening entertainments, in which piano and organ men, whose instruments either were to be examined or had been examined, intermingled sociably with the judges at the table, became rather formidable informal dinners. The most voluble speaker on each occasion became the toastmaster of the evening, and about a week ago, when the four judges—Steck, Clarke, Ziegfeld and Carpenter—were present, the duty fell upon a Chicago music trade editor, whose flow of wit was stimulated pleasantly by copious flows of imported German nectar served in jugs.

After having introduced Mr. Steck as the greatest piano maker in this and the other world, and Dr. Ziegfeld as the finest specimen of an all around Chicago hustler and the greatest competitor Tony Pastor ever had, and introducing Dr. Clarke of the University of Pennsylvania as the greatest musician in New Jersey, our friend, the editor, reached Carpenter and introduced him substantially as follows: "Gentlemen, I want to introduce you now to another great musician, Mr. Carpenter, a native of Vermont. Gentlemen, I don't take any stock in these rumors about corruption and bribery to get diplomas for pianos and organs at the World's Fair. Certain names have been used in connection with the scheme to buy these diplomas, or that a certain judge was put in there for that purpose. I have always found Mr. Carpenter a pleasant companion, and I want to say to you that the records of Illinois State Prisons show that no native of Vermont has ever been incarcerated in the Illinois penitentiary. I am a native of Vermont myself, but I am not ashamed to admit it, and Mr. Carpenter comes from the same State. What we want is evidence that a judge is corrupt or has thrown out hints that he is willing to sell his diploma. I drink to the health of Judge Carpenter of Vermont. Let us all drink to the fact that up to date no native of Vermont has ever been sent to the Illinois State's Prison, although we cannot tell what may happen in the future."

The toast was drunk with the refrain "Oh, he's a jolly good fellow; he's a jolly good fellow." It was noticed that in his reply to the toast Judge Carpenter avoided all allusions to the State's prison, and his good taste and tact in paying so little attention to this confining subject were duly admired by the guests.

These little informal dinners to the judges are indeed very happy affairs, very happy.

## THE STECK INDORSEMENT.

**I**T was injudicious for a music trade paper of this city to publish an oral testimonial said to have been given by Mr. George Steck to the Kimball piano. It was injudicious because it was not true. THE MUSICAL COURIER years ago proved that Mr. Steck never authorized any such statement, although he may have had that opinion of the Kimball piano.

If the editor of that paper expected to injure the Kimball Company by publishing such an advertisement he made another blunder. The Kimball Company will pay him for just such advertising if he can show that he has any circulation. As he has none, the Kimball Company will pay him nothing for the advertisement. No one will pay him for advertising Kimball.

Mr. Steck's mistake in accepting the judgeship is of more and of deeper significance than the assumption that he spoke well of the Kimball piano. It is a fundamental error. Individual judges sign diplomas, and hence Mr. Steck's name will be appended to a number of diplomas on low grade pianos, and dealers all over the country will use these diplomas as an indorsement of the pianos they handle. This in itself makes Steck's name useless to the Kimball Company.

Now imagine Steinway's individual name, or Knabe's or Decker's or George Chickering's or Albert Weber's individual name signed to a diploma of the Jacob piano or any cheap piano; imagine this, if you please.

Would not the manufacturers of these cheap pianos at once run up the price of their pianos? Certainly, and for a just reason. And so it will be in the Steck

case, and the greatest sufferer will be the Steck piano.

Mr. Steck still has time to retire from the judgeship, and he will certainly regret it if he remains.

## NOT FIT.

**D**R. FLORENCE ZIEGFELD is not a fit person on the piano jury, or for the place of piano judge. He is now and has been for 25 years in the piano business. For 20 odd years he sold one certain make of pianos against all other pianos on sale in Chicago, and the commissions he made amounted to more than his income as a teacher. A few years ago he made a new contract with another and different piano house, threw the old contract overboard without considering that he had for 20 odd years staked his reputation on the one piano, and for certain considerations is now recommending the other.

He has been prejudicing every person he has come into contact with against all other pianos except those he has been or is pecuniarily interested in. How can he be a fit judge? Leaving aside his total ignorance of tone or construction or piano mechanics, he is unfit for the above reasons.

## INCIDENTAL ACCIDENTS.

## Begiebing-Buttel.

**T**HE Begiebing-Buttel Piano Company, who manufacture pianos at Des Moines, Ia., and who failed and assigned to William Collard, show assets of \$8,438, and liabilities of \$4,000. The business evidently was small.

## J. G. Richards &amp; Co.

On the petitions of the Oliver Ditson Company, a Massachusetts corporation, Judge Lamson, of Cleveland, appointed William J. Backus, Jr., to take charge of the music store of J. G. Richards & Co., of that city. Mr. Backus gave bond as receiver of the concern in the sum of \$25,000. The amount of the claim of the Massachusetts corporation is \$190.16 on two promissory notes. They aver in the petition that the step to close up the Richards Company was taken because he is seeking to defraud them and other creditors. Subsequent to his contracting the debt with them, the petition recites, he gave his promissory note to Agnes W. Richards for \$6,416, and secured it by a chattel mortgage for his stock of musical instruments. The Oliver Ditson Company claims this note was given without any consideration, and is not a valid debt. After it was executed she took possession, and at once proceeded to sell out the goods. The court first granted an order restraining her doing this and next appointed Mr. Backus receiver with instructions to continue the business until the further order of the Court. The Oliver Ditson Company says the stock of goods is well worth \$2,500, and that the total indebtedness of Richards, inclusive of the alleged debt to his wife, will not exceed \$11,500.

Camp & Phillips, of Jacksonville, Ill., must cease selling pianos and organs at present because they have failed.

Last night about 8 o'clock Deputy Sheriff William Warren marched into the jewelry and music store of W. P. Owen at No. 319 Main street and took possession of the stock upon two attachments, one for \$1,500 in favor of Frank Miller, of Neosho, and another for \$1,000 to secure a claim of the Bank of Joplin. Several other attachments will be filed to-day by local creditors and by wholesale firms having claims against the stock. It is understood that the liabilities of the firm are considerable, but the assets are not known.—Joplin, Mo., "Herald" August 17.

Bernard Koenig, musical instruments, Waterloo, Can., has assigned.

## N. Stetson &amp; Co.

**R**EPAIRS are yet in progress at the N. Stetson & Co.'s warerooms, 1416 & 1418 Chestnut street, Philadelphia. When finished these warerooms will have as large a floor space and will be as elegant in appointments as any warerooms in the country.

Ernest Urchs, of Steinway & Sons, is now at the Philadelphia warerooms substituting for Manager Woodford, who is away on his vacation.

—F. F. Swanson has retired from the Ironton, Ohio, house of G. L. Spence & Co., and has returned to his home at Gallipolis.

—C. C. Seebold, piano and organ dealer, Middleburg, Pa., has opened a branch at Sunbury, Pa.

—D. R. Stoudt, formerly a salesman for Lichty and for Edwards, at Reading, Pa., has opened a store at 932 Penn street, in that city.

—Mr. P. J. Healy, of Chicago, reached the city from Chicago on the flyer Monday, and after visiting Baltimore and Boston will return West.

## Prospects Brighter.

**A** TRAVELING representative of a supply house who has just returned from a trip among the piano and organ manufacturers of Eastern Pennsylvania and New Jersey reports business as tending rapidly upward. In Philadelphia for instance the Lester Piano Company are running along on very nearly full time at their factory. They say that orders are coming in for sufficient quantities to prevent any accumulation of stock greater than they desire to carry. Their experience is that they have never had goods enough on hand to promptly supply their dealers during the rushing season. They will try and be prepared for this fall.

The Cunningham Piano Company, closed down their factory some time ago. They will resume work on Monday next; also the big Blasius factory at Woodbury will again be in operation on the same day.

Outside of Philadelphia the Miller Organ Company, of Lebanon, Pa., is working full time and not accumulating many goods. They have a strong European trade which of course makes an additional outlet for a portion of their product; but they have had during the spring and summer fully and perhaps a little more than their share of business. Mr. A. H. Miller is in Chicago at the present time.

The Weaver Organ Company, of York, are running four days of each week with a full force, and since the reconstruction and enlargement of their factory that means a good many organs. They must be disposing of the most of them.

At Easton, Pa., Horace Lehr & Co. are turning out their seven octave piano cased organs just about as fast as they can. This firm are making a profitable business transaction of the World's Fair. Their exhibit attracts attention. They have sold many single organs on the strength of this exhibit, and converted many a dealer to believe that they are good goods to handle.

Washington, N. J., is an organ manufacturing centre. C. P. Bowlby & Co. began running again August 28 full time, and the Cornish factory will reopen September 11.

The feeling among the few manufacturers we have mentioned is one of hopeful anticipation. They believe that the worst is over, and while the business in pianos and organs this fall may not equal that of last, yet it will be by no means a season of stagnation.

## New Business.

**O**EFINGER & LAUTER, of Greenfield, Mass., are about to begin the manufacture of an improved harmonica, patented this year by John Oefinger and Benjamin Butler, of Greenfield. The improvement in the instrument relates to the application of one or more auxiliary slotted plates adapted to slide over the reeds in the reed plate, for the purpose of changing the key without reversing the harmonica, thereby affording great facility to the performer. The company, which is organized with ample capital, expects to make from 1,000 to 2,000 dozen instruments a month for the present, and the goods will be placed on the market before November. The harmonica was first made in this country by John Oefinger, one of the patentees, and his two brothers in Meriden, Conn., in 1873 and the manufacture was carried on subsequently in Shelburne Falls, North Adams and Millers Falls, at which latter place the plant was burned in 1883. No harmonicas have been made in the United States since that time, but this improved instrument is expected to compete successfully with the foreign trade.—Ex.

—J. M. Marsh is about to open a music store at Delavan, Ill.

—F. L. Becker has gone to Chicago to visit the World's Fair.

—Blodgett & Hosmer are about to open a piano and organ wareroom at Springfield, Mass.

—The Williams Piano Company, Oshawa, Ont., has begun to manufacture pipe organs.

—St. John, Ballou & Co. is the name of a new piano and organ firm at Syracuse, N. Y., located at 414 South Salina street. They carry the Krakauer and the Foster pianos.

—Officer Barry, while on his rounds on North High street late last night, found the front door of Wolfram's music store, No. 68, standing open, and further investigation proved that the safe was also unlocked. Nothing was disturbed, and it was thought that it was simply the result of carelessness on the part of those who locked up the store.—Columbus "State Journal."

**W**ANTED—A young man with experience and a good pianist to clerk in store within 25 miles of New York. Reference required. Address, M., care of THE MUSICAL COURIER, New York.

## HAVE YOU INVESTIGATED?

THE SPECIAL, CONFIDENTIAL, INSIDE  
PRICES FOR

## Piano and Organ Materials.

QUOTATIONS LIMITED TO SEPTEMBER 11, 1893.  
NONE GIVEN IN WRITING.

## ROBERT M. WEBB

190 THIRD AVENUE, NEW YORK.

## How Are You Going to Do It?

Editor Musical Courier:

NOTICING by your paper how lively Brother F. G. Smith had to hustle Saturday week to obtain funds to pay off his men at his case factory reminds us that if he would direct his salesmen that something more than \$10 is to be paid down on new pianos he would have more ready money himself, as well as establish a precedent for the rest of us. Before this wideawake manufacturer came to this city well-to-do dealers here did not let a piano go out for less than \$25 down. Careful as we may be in making inquiries as to the paying qualities of prospective buyers before we deliver pianos to them, experience teaches us: That only half pay promptly of the \$10 down and \$10 a month class, about one fourth pay with a great deal of urging, polite threats, &c. The last fourth give their pianos up, while those who paid a visible sum down were always good payers till the last.

Mr. Editor, do talk plainly to dealers of the importance of securing a customer worth having; that is, to require at least \$25 down, and to bear well in mind that the few \$10 down people who are good payers hardly balance the others who are so vexatious, and in the end unprofitable.

A country debating society would decide that "anyone who was really going to buy a piano with the intention of paying for it could pay \$25 down as easily as \$10, and would do so if that amount was demanded." After and during this panic would be a good excuse and time to make the innovation. Rich dealers! take the lead, and the poor ones will gladly fall into line, and Mr. Smith and other manufacturers will not have to be asked for so many renewals.

WASHINGTON.

## No Stencil.

A DEALER at Altoona, Pa., asks, "Is the Dusinberre piano made by that company or is it a stencil?" The Dusinberre people make the Dusinberre piano, but who the deuce induced Dusinberre to put the name on the piano is still an unknown factor, although some one should shoot him if he is caught.

## W. J. Dyer &amp; Brothers' Loss.

INVESTIGATION by the firm and the insurance agents increases the loss of the W. J. Dyer fire to \$60,000, or double the amount reported yesterday. The total insurance is \$101,000, distributed in companies represented by Weed & Lawrence, Hughson & Hemenway, S. S. Eaton, H. B. Constans, W. J. Strickland and John Rogers, as follows:

Name of Company.	Amount of Policy.	Co-Ins. per cent.
Allemania.....	\$2,500	30
American Central.....	1,000	80
Atlas.....	2,500	100
British America.....	2,500	80
Commercial Union.....	1,500	100
Continental.....	2,500	80
Concordia.....	3,500	100
Franklin, Pa.....	2,500	100
Fire Insurance Company of the Co. of Philadelphia.....	1,000	100
Same.....	2,500	100
Firemen's, Chicago.....	2,500	100
German-American.....	2,500	100
Same.....	2,500	100
Germania, New York.....	2,500	100
Grand Rapids.....	3,000	80
Hamburg-Bremen.....	2,500	100
Home, New York.....	5,000	80
Insurance Company of N. A.....	2,500	80
Liab.....	1,000	80
Merchants, New Jersey.....	2,500	100
Milwaukee Mechanics.....	2,500	80
Northwestern National.....	2,500	100
Oakland Home.....	2,500	100
Pacific.....	2,500	80
Pennsylvania Fire.....	2,500	80
Phoenix, Hartford.....	5,000	100
Rockford, Ill.....	2,000	100
Springfield Fire and Marine.....	7,000	100
Sun Insurance Office.....	5,000	100
Teutonia Fire.....	2,500	100
United Firemen's.....	2,500	100
Westchester.....	2,500	80
Williamsburgh City.....	3,000	100
Total.....	\$92,500	
On Furniture, Fixtures, &c.—		
Commercial Union.....	5,000	80
Girard Fire and Marine.....	3,000	80
On tools and Materials—		
Western Toronto.....	500	80

Mr. Dyer asks that a correction be made of the statement that drugs or chemicals were stored on the third floor.

"We have no use for them in our business," he said, "and there were none in any part of the building. The firemen suffered undoubtedly from the fumes of the burning varnish on the musical instruments. The imported goods have a thick polish made of many ingredients, and the pianos contained no less than seven coats of this material. The top floor was filled with musical goods, and these all burning sent out an odor undoubtedly which the firemen found it hard to resist.

"We have not yet determined the origin of the fire, but our theory is that mice and matches explain it. I know the building was full of the little creatures. We have no way of proving this, but in tracing

the blaze to its location we found nothing in the shape of fire. I am glad of this opportunity to express our regret at the loss of that poor fireman, Michael Cloonan. We feel badly enough about our own loss, but we feel worse over Cloonan's sad death. We will be open for business Friday on the corner of Third and Cedar streets, and remain there until our new building is completed."

## Decker Brothers Did Not Ship.

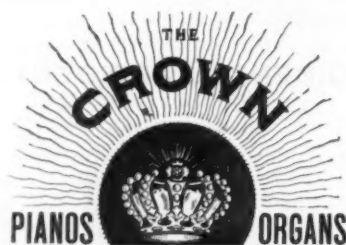
MESSRS. DECKER BROTHERS received the following recently from United States Post Office Inspector F. D. Peer:

SPARTANBURG, S. C., August 19, 1893.

Messrs. Decker Brothers, New York:

GENTLEMEN—I have caused arrest of J. W. Owens, late postmaster at Owens, S. C.; R. C. Wyatt, late postmaster at Wyatt, S. C.; R. J. McElrath, late postmaster at McElrath, S. C.; Ed. B. Lowe, postmaster at Clifton, S. C.; W. L. Brown, late postmaster at Whitfield, S. C.; A. F. McDowell, postmaster at Walker, S. C.; Thomas J. Hannon, John T. Tillman, W. L. Tinsley, Clarence Lee, Charles P. Barrett, an attorney here, and a number of other persons in Spartanburg County, S. C., for obtaining pianos, organs, typewriters, sewing machines, bicycles, saw mills, carriages and merchandise of every description by the fraudulent use of the mails.

Learning that an attempt was made to defraud you in the same manner, I have to request that you will kindly send me, at your earliest convenience, all letters you may have received from any of the above named persons, together with the envelopes in which they



Have been chosen by the official commissioners for the following state and foreign buildings at the World's Fair:

Alabama.....	1	Louisiana.....	2	Texas.....	2
Arizona.....	1	Maine.....	1	Utah.....	1
Arkansas.....	1	Minnesota.....	1	Virginia.....	1
California.....	1	Missouri.....	1	Washington.....	2
Dakota.....	1	Montana.....	1	West Virginia.....	4
Idaho.....	1	Nebraska.....	1	Wisconsin.....	2
Illinois.....	1	New Mexico.....	1	New S. Wales.....	1
Iowa.....	2	No. Dakota.....	2	Norway.....	1
Kansas.....	2	Oklahoma.....	1	Sweden.....	1
Kentucky.....	2	Rhode Island.....	1	Guatemala.....	1
		So. Dakota.....	2	Brazil.....	2
				Arg., &c., &c.	

Total, 35 "Crown" Pianos, 11 "Crown" Organs.

About twice as many as of all other makers combined and several times as many as of any other one make.

GEO. P. BENT, 323-333 S. Canal St., Chicago.

were mailed. You will also confer a favor on me by having this letter published in the daily papers of your city, in order that it may be brought to the attention of the other business men there, thus giving them an opportunity to aid in the prosecution of the case by sending me any letters they may have received from this gang of swindlers, who have been systematically defrauding business houses all over the United States.

Very respectfully,

(Signed) FRED. D. PEER,

P. O. Inspector, Spartanburg, S. C.

Decker Brothers had been favored with an order from one of the parties mentioned in above letter, but did not ship the goods, as they requested cash in advance, a request which proved equivalent to a cancellation of order.

—Schedules of Benjamin W. Hitchcock, music publisher and real estate operator, of No. 14 Chamber street, show liabilities of \$280,734, and assets \$670,979, principally in real estate and music plates.

—Edward Listman, a piano maker, of 174 Broome street, made a charge of assault against John Dougherty, of 386 Cherry street, in the Essex Market Police Court yesterday. Both men are members of the Clinton Athletic Club. Listman is said to be a professional boxer. He heard that Dougherty was not using his wife rightly and went to give him some advice. Dougherty wouldn't take it, and instead, it is alleged, gave Listman a good beating. Listman states that Dougherty opened his scalp with a club and kicked him unmercifully. Dougherty said that Listman started the fight. He was held for trial in default of \$300.—New York "Mercury."

WANTED—I want a good position with a piano manufacturing concern. Have done good work for my last house, which unfortunately for me was too weak to stand the present stringency. Can give the best of references. Address, Park, care of MUSICAL COURIER, 226 Wabash avenue, Chicago, Ill.

WANTED—Experienced piano and organ salesman (traveling) desires to make a change September 1. Familiar with wholesale, retail and consignment business and collections. References if desired. Address, Carl, care of MUSICAL COURIER, 226 Wabash avenue, Chicago, Ill.

WANTED—A salesman who is selling a high priced piano or organ to sell a good low price piano on very liberal terms to the trade. Address "Confidential," care THE MUSICAL COURIER, 19 Union square, New York.

## OBITUARY.

William F. Manning.

WILLIAM F., second son of Rev. E. A. Manning, died in Reading August 19, at the age of 38 years. He was long connected with the Estey Piano and Organ Company until failing health drove him to the South, where he rallied sufficiently to get a fine start again in business, but in February last severe hemorrhages led to utter physical prostration and he was barely able to reach his father's home. And so another young man is struck down in his prime, but leaving behind him a host of friends.

## The Autoharp.

EVER since Alfred Dolge & Son obtained control of the C. F. Zimmerman autoharp business it has been their object to elevate by every means in their power the autoharp above any association it might have had with toys. They never allow an opportunity to pass to demonstrate that the autoharp is a musical instrument, entitled to all the dignity which that would imply.

Musicians are engaged in the composition of pieces especially for this instrument.

Musical institutions, societies, and orchestra leaders are having their attention called to the autoharp and its possibilities.

It has been advancing in importance for the past year, astonishingly so in the European countries, judging from the increased demand which has fully trebled that of any other, and now reaches thousands. Alfred Dolge & Son have a fine exhibit of autoharps at the World's Fair, and one of the best, if not the best autoharp player in the country in attendance; and to the question, Has the World's Fair been to you a success as far as introducing your instruments and interesting the public is concerned? Rudolf Dolge replied "that it had in the most satisfactory sense of the word." There was a crowd around the autoharp booth all the time, and much attention was bestowed on the instruments and the music produced from them. Sales were being made, and in every way they were deriving a return for the expense of placing these goods on exhibition.

Thousands of those pamphlets, "The Autoharp and How It Captured the Family," have been circulated with excellent results.

## "Crown" Pianos and Organs.

Tones as sweet as a siren's song  
Or deep as the billow's roar,  
As soft and low as the lullaby  
That is crooned when the day is o'er;  
Whatever the tone in your heart may be,  
The new "Crown" Organ will echo for thee.

A song of joy, or a whispered prayer,  
Or the tones of a pean grand,  
The tinkling laugh of a running brook,  
Or the tempest's roar through the land;  
In truth the music of either sphere  
The "Crown" Piano will give you here.

Tho' all this praise may be paid to their tone,  
The same may be said of their touch;  
On cases, and keyboards, and minor details,  
Of care Bent has lavished as much;  
While all their beauties of finish and tone  
Last equally well in every zone.

## Notice.

AS next Monday is Labor Day, a legal holiday in this State, THE MUSICAL COURIER of September 6 will necessarily be delayed—not more than a few hours, we hope.

—F. Christianer, dealer in pianos and organs, 811 Third street, Seattle, Wash., will occupy the rear portion of W. G. Gilger's jewelry store, 715 Second street, on and after August 15.

—POTTSVILLE, Pa., Aug. 21.—William Chifford, prominent in society circles of this place, was placed under \$1,000 bail to-day to answer a charge of embezzlement. Clifford managed C. H. Hichy's music store, and, it is alleged, defrauded his employer out of the proceeds of sales aggregating \$1,000. Fast living, it is said, caused his ruin.—Philadelphia "Public Ledger."

—Bartlett Brothers, of Los Angeles, Cal., have opened a branch house at Santa Barbara in addition to their San Diego and Ventura branches. A. E. Miller, of the Santa Barbara Music Company, has been engaged as manager, and Walter Lord will have charge of the small goods.

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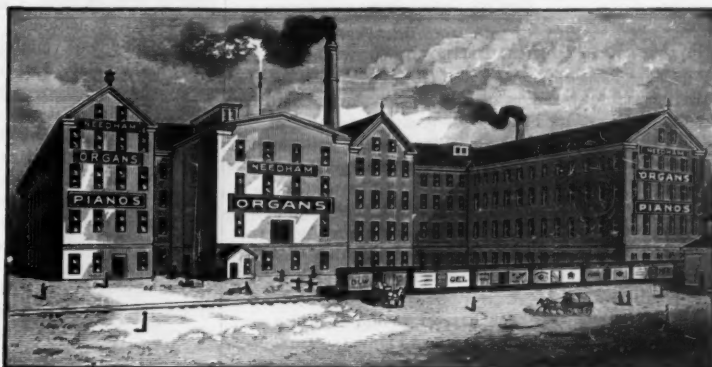
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CHICAGO OFFICE MUSICAL COURIER,  
226 WABASH AVENUE,  
CHICAGO, ILL., August 26, 1893.

FROM all accounts, including newspaper reports, Chicago business, like Chicago bank checks, is worth more to-day and is in a more prosperous condition than either New York business or that of any other of the Eastern cities. What business is done here is satisfactory, larger payments being made down and more goods sold for cash proportionately. There is certainly a better feeling in the trade, and, so far as can be learned, the firms are in good shape, and as soon as the concerns are ready to part with the money on hand with the confidence that they will soon get another supply, the main cause of the present discomfort will cease.

The Fair, which has been heretofore and is now a very disquieting element to both dealers and manufacturers, will soon be a thing of the past. Customers and dealers will both be relieved, and business will resume its normal condition.

#### The First Check.

Mr. Geo. T. Link, president of the Schaff Brothers Company, is always doing some neat thing. Yesterday he sent me the following letter:

John E. Hall, Esq., Chicago, Ill.:

DEAR SIR—We have just got our new private checks, and I have concluded to send you the first one of this style that was issued. We think they are rather nice and really should bring a premium. However, we will send them out at par, and hope that we may always have sufficient money in bank to keep them from being rejected.

Truly yours,

GEO. T. LINK.

From the business done by the Schaff Brothers Company I would like to turn prophet and predict that they will never be short of currency to check on.

Another thing I shall always be glad to get, and that is a concern's first check, for it betokens interest in THE MUSICAL COURIER, and that they are fully alive to its possibilities for increasing business.

Gentlemen, send me in your first checks, although if you cannot do that, send me the second, third or any other check, with as solid a signature as the Schaff Brothers Company possess and I shall be satisfied.

#### A New Incorporation.

Brownie Music Company, Chicago; capital stock, \$3,000; incorporators, S. G. Pratt, Fred A. Gritzner and C. A. McKenna.

Mr. S. G. Pratt is the well-known composer and enterprising musician. What he proposes to do with the Brownie Music Company we should like to know.

#### Congratulations.

Mr. M. Franckel, who lately left D. H. Baldwin & Co., Cincinnati, Ohio, has sent out the announcement of the opening of his new piano and organ warerooms at 14 West Third street, Dayton, Ohio.

Mr. Franckel will handle the following goods: Mason & Hamlin, Everett and Bush & Gerts pianos, and Mason & Hamlin and Story & Clark organs.

This is a most excellent line, and I congratulate Mr. Franckel in getting such widely known goods.

#### After the Ladies.

Now it seems that the gentlemen of the Schiller Piano Company are after the ladies. This, however, is an "amiable weakness," as the elder Weller used to say, and one to be expected in piano men. In fact, piano men are all so handsome and lovable that the ladies would be very foolish for not preferring them.

However, the Schiller Piano Company are seeking to give away a piano to the most popular young lady in St.

Paul, Minn. Mr. Raudenbush, their St. Paul representative, is advertising this fact through the columns of the St. Paul "Dispatch" with such success that over 40,000 votes are already polled.

This is an enterprise on the part of the Schiller Piano Company that will bring them in good returns in the shape of advertising.

I hope that the young lady who wins this piano will send her photograph to this office. I desire it to place among my prize winners.

#### Simply Phenomenal.

In these times the following story seems like a fairy tale, yet the narrator vouches for it and his word is sufficient.

Mr. Joseph Keller, of Keller Brothers & Blight, Bridgeport, Conn., was asked about business and replied as follows:

"We have only closed down one week. We ran a full force of men six days a week and full hours every day up to the week we closed.

"We have been running a complement of men full hours a day and six days a week since the week we shut down.

"We have no stock on hand and our orders keep us very busy. We find that all finished products disappear as soon as they leave the finishing room. Our shipping room on Saturday nights looks as though we were going to hold a ball. We are now regretting the forced loss of the idle week. It happened this way:

"The Saturday before we closed down, when we drew our pay roll, our banker told us that he was nearly out of currency and could not guarantee us cash for our next week's pay day. He said that if anybody in Bridgeport received any it would be us, but that we would have to take the risk of being refused currency next Saturday.

"We could not afford to do this, so regretfully closed down. Saturday of the next week our banker informed us that he was in better shape and could accommodate us. Immediately we opened our factory and have been running ever since."

Mr. Keller made these statements quietly and modestly. He could have loudly boasted of them. The record is simply phenomenal in these dull times. Keller Brothers & Blight are a progressive, aggressive firm and prosperity is theirs.

#### A Cyclone Piano.

When a cyclone comes along, takes a man for a Ferris wheel ride up near the ether line and deposits him on mother earth again, his personality is usually disfigured to such an extent that to be chief at a hasty funeral is his only use. While this is true of man, and equally so of all animate and inanimate things, an exception apparently has been found, and it is a piano, one of the most delicate of objects.

A short time ago a cyclone swept through a Western town and did its usual hair raising act. Among other things given a free ride was a Mason & Hamlin upright piano. The wind caught up the piano and hurled it on high with as little effort as the ordinary man uses in "flicking" a fly from his forehead. In spite of its airy ride, the plate of the piano was found 2 miles away with its strings all in position and in fairly good tune.

Mrs. F. F. Ackerly, of Pomeroy, Ia., who owned the instrument, had the plate and strings boxed and sent to the Chicago warerooms of the Mason & Hamlin Company, where at its doors it is being exhibited. A crowd surrounds it all day long and it is a good advertisement for the Mason & Hamlin Organ and Piano Company. To have a piano blown a couple of miles and have enough left to exhibit, speaks well for the instrument's construction.

#### Forgot How to Talk.

I was talking with a piano salesman the other day and we were deploring the absence of good customers. The salesman grew reminiscent and said:

"Do you know that I had a customer the other day. I tried to talk to her and stammered fearfully. I could not collect my ideas about business. It seemed as if I were selling my first piano, and I stuttered like a schoolboy reciting his first piece in public. When she asked me about the wood I could not think of its name, and had to take the instrument's number and go down stairs to the register to find its name. Actually I had forgotten it."

#### Good Business.

Lyon & Healy are in receipt of an order for over 2,000 banjos and guitars from their London agents, Thomas Dawkins & Co. A few facts about a foreign house that sends to Chicago for some \$10,000 worth of string instru-

ments at a time cannot fail to be of interest. The firm of Thomas Dawkins & Co. was founded in 1781 by Sam'l Weishart, Mr. Dawkins' great grandfather on his mother's side. At his death he was succeeded by his married daughter, Johanna Rosina Seiler, who carried on the business successfully until the year 1843, when she retired; the business was then transferred to her son-in-law (Thomas Dawkins' father). He died in 1879 at the age of 62, leaving the business to his two sons, Thomas and Arthur. Arthur died in 1880 at the early age of 27, and his brother then became sole proprietor of the firm.

As it goes without saying that the most conservative management obtains in a firm of the age, size and importance of the Dawkins' house, such heavy demands from them for Lyon & Healy's goods form a testimonial alike to the merits of the goods and the enterprise of Messrs. Dawkins & Co.

#### Testimonial of Madame Luisa Capptani Recommending the Chase Brothers' Piano.

CHICAGO, July 12, 1893.

To Messrs. Chase Brothers:

GENTLEMEN—Going through the Fair Grounds I found in the Michigan Building one of your concert grand pianos, played on it, and was surprised and pleased with its beautiful tone, even resonance, as well as its perfect mechanism. I congratulate you on such results of your piano manufactory and gladly recommend your firm. Respectfully,

(Signed.)

LUISA CAPPTANI.

#### A New Catalogue.

The catalogue of the House & Davis Piano Company came before me to-day. The most noticeable thing about it is the reiteration of the firm's war cry: "Superior tone and touch." This slogan is printed on every page of the list where type touches, excepting the introductory one. How it failed to appear on that page I do not know. Certainly it must have been the printer's fault. The House & Davis Piano Company are wise in making much use of this motto, war cry, or what you will.

This present catalogue does not show any new styles, but the old cases are nicely shown up and the little book is not filled up with vain boasting. It is a neat catalogue, with detailed information told in a simple manner, and is altogether creditable to its publishers.

#### Gone East.

Mr. H. M. Cable, of the Chicago Cottage Organ Company, has left for New York on business.

Mr. P. J. Healy, of Lyon & Healy, leaves for the East tomorrow.

#### Visitors.

Mr. J. A. Norris, traveler for the Gildemeester & Kroeger piano, New York; Mr. P. J. Gildemeester, of Gildemeester & Kroeger, New York; Mr. Chas. E. Brockington, with the Mason & Hamlin Organ and Piano Company, New York; Mr. Geo. B. Kelly, with the Mason & Hamlin Organ and Piano Company, Boston, Mass.; Mr. E. F. Droop, the noted dealer from Washington, D. C.; Mr. Carl Droop, from Washington, D. C.; Mr. Hugo Worch, from Washington, D. C.; Mr. M. M. Malone, from Columbia, S. C.; Mr. E. Forbes, of Anniston, Ala.; Mr. W. S. Tuell, representing the Schubert Piano Company, of New York; Mr. Frank Erd, Saginaw, Mich.; Mr. Ben Starr, of the Starr Piano Company, Richmond, Ind.; Mr. Wm. Rich, of Rich & McVey, of Indianapolis, Ind.; Mr. J. Mueller, of the Mueller Music Company, Council Bluffs, Ia.; Mr. B. S. Porter, of Lima, Ohio; Mr. Ralph T. Butler, of the John Church Company, Cincinnati, Ohio; Mr. James R. Mason, of the Sterling Piano Company, Derby, Conn.; Mr. O. A. Field, of the Jesse French Piano and Organ Company, St. Louis, Mo.; Mr. Adolph Mayer, of Omaha, Neb.; Mr. H. R. Moore, of the A. B. Chase Company, Norwalk, Ohio, accompanied by his wife; Mr. William Schlemmer, of Hammacher, Schlemmer & Co., New York; Mr. J. F. Earl, Cleveland, Ohio; Mr. Matthew Griswold, president of the Shaw Piano Company, Erie, Pa.; Mr. F. J. Zeisberg, of Abingdon, Va.; Mr. Chas. De Vine, Buffalo, N. Y.; Mr. Jos. Keller, of Keller Brothers & Blight, Bridgeport, Conn.; Miss Flornece Huberwald, New Orleans, La.; Mr. W. R. Scott, Youngstown, Ohio; Mr. Hugo Sohmer, of Messrs. Sohmer & Co., New York; Mr. S. T. Burkley, Jr., Chillicothe, Ohio; Mr. R. Wangeman, of Portland, Ore.; Mr. A. L. Jepson, of the Schiller Piano Company, Oregon, Ill.; Mr. Owen Martin, superintendent for Messrs. A. & S. Nordheimer, of Toronto, Canada; Mr. Jack Haynes, of New York; Mr. Henry Wegman, of Wegman & Co., Auburn, N. Y.; Mr. Paul G. Mehlin, of Minneapolis, Minn.; Mr. C. C. Colby, of Erie, Pa.; Robert Cable, New York.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

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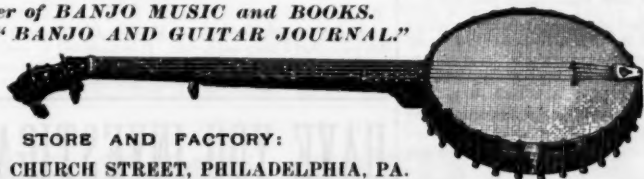
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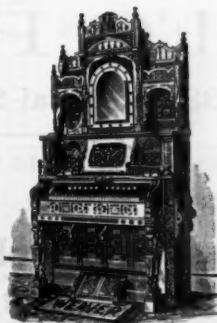
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 LYRES and  
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FACTORY:

510 & 512 West 35th St.  
 Bet. 20th and 11th Aves.,  
 NEW YORK.

## That Connecticut Law.

NEW HAVEN, Conn., August 19, 1893.

Editors Musical Courier:

IN your issue of August 9, on page 30, you have an article headed "Important for Connecticut Dealers," which refers to the law recently passed by the Connecticut Legislature in reference to the recording of conditional sales. The idea which you convey in your article is the impression which a person first gets when he reads the law. But after giving the matter more mature thought it is the generally expressed opinion of the best lawyers in Connecticut and the instalment dealers that, as far as the vendor or instalment dealer is concerned, there is no actual need of his recording his leases any more than there ever has been.

You will notice in Section 2 of the law that conditional sales unless recorded are to be held as absolute sales, except against the vendor and his heirs; and as the instalment dealer is the vendor and he is exempted from the operation of the supposed law, it is not necessary for the instalment dealers of Connecticut to spend in the neighborhood of \$100,000 this year in the worthless amusement of recording the leases of conditional sales.

Read the law again and see what you think of it yourself, and let the instalment dealers of Connecticut know if you think it would be possible under any law to take away the acknowledged property of one man to pay the debts of another.

INSTALMENT DEALER.

\*\*\*

This is the law on the subject referred to and we may as well leave it to the interpretation of those who are most interested:

SECTION 1. All contracts for the sale of personal property, conditioned that the title thereto shall remain in the vendor after delivery, shall be in writing, describing the property and all the conditions of such sale, acknowledged before some competent authority, and recorded in the town clerk's office in the town where the vendee resides.

SEC. 2. All conditional sales of personal property which shall not be made in conformity with the provisions of the preceding section shall be held to be absolute sales, except against the vendor and his heirs, and all such property shall be liable to be taken by attachment and execution for the debts of the vendee, in the same manner as any other property not exempted by law.

This would signify that this law was enacted for the benefit of the instalment dealer; if so, all right.

## F. A. Winter in New Quarters.

F. A. WINTER, who has taken one of the ground floor rooms in the Nicholson Building, has a history, in a business way, that is quite unique, possessing a local flavor that will make interesting reading.

Fourteen years ago—not so very long either—Mr. Winter strolled into Altoona with a gripsack and an unborn hope. He was sent here by a Pittsburg house to do some piano tuning, and he did it so well that the town claimed him as its own. His first attention was paid to the instruments in the convent preparatory to the June exercises; then he went to Hollidaysburg and brought harmony out of discord at the female seminary. Being himself an efficient musician, Mr. Winter soon came into the good graces of those similarly inclined, and his practical knowledge of piano tuning came into good play. His name soon became a household word, and to-day he is one of the best known men in Blair County.

Six years ago Mr. Winter embarked in business for himself. His original stock consisted of one piano and two or three organs. The strides he has made in the meantime are shown by a peep into his present elegant quarters, stocked as they are with the finest of instruments by the dozen. The leading makes of pianos handled by Winter are the Chickering, which he makes his specialty; Kranich & Bach, Starr, Malcolm Love, McCammon, Boston and other reliable makes. In organs he handles the Mason & Hamlin, Wilcox & White, Worcester, Kimball and others. He also has a full line of musical instruments other than pianos and organs. The finest of violins, guitars, mandolins and flutes are to be found in his stock, together with all the parts required. Mr. Winter's line of sheet music, both vocal and instrumental, is unsurpassed, and the half price figures at

which he insists upon selling them make of his store the favorite resort for musicians in search of the latest at lowest prices.

Mr. Winter has had the courage to introduce in Altoona some novelties in the musical line, and he has been well repaid for so doing. Among these might be mentioned the Mason & Risch Vocalion church organ, the Wilcox & White self playing organ and H. Lehr & Co.'s seven octave piano-organ. Mr. Winter enjoys the distinction of being the first dealer in Pennsylvania to introduce the last named instrument.

Energy and tact, coupled with the musical knowledge which Mr. Winter possesses, has made his business career in Altoona phenomenally successful. Present indications are that the real future of his business is just opening, for he is now for the first time in quarters up to his requirements and ideas. Mr. Winter is progressive, and the Nicholson Building represents progression.

The successful opening of a new store is always a difficult matter to engineer. Mr. F. A. Winter, however, who last night opened his new store in the Nicholson Block, had a decidedly happy thought when he entered into an engagement with Mr. Robert Tempest to give a piano recital on that occasion.—Altoona "Gazette."

## Boston Piano Company.

THE Wooster (Ohio) "Daily Republican," in commenting on the industries of that city in a recent issue, mentions the Boston Piano Company as an illustration of one of their most prosperous industries.

The factory is now running on full time, employing about 40 men.

The instruments are furnished in French burl walnut, American blister walnut, quartered oak, mahogany, rosewood and Hungarian ash.

The present output of the factory is eight pianos per week, and these are sold principally in Ohio and Pennsylvania, although a number have been shipped to the New England States.

The Boston Piano Company have no regular traveling salesmen, and it is very gratifying to them that they are receiving orders on the merits of the goods they are turning out, and practically unsolicited.

## The "Empire."

AUGUST GEMÜNDER & SONS say in a new catalogue on guitars and mandolins just out:

In order to meet the demand for first-class medium price guitars and mandolins, we have commenced the manufacture of the "Empire." We feel confident that there are no guitars or mandolins in the market to equal the "Empire" in even singing tone or workmanship.

The guitars are made of bird's-eye maple in two styles, silver gray and golden yellow finish; the mandolins silver gray, bird's-eye maple and mahogany. All have ebony fingerboards and mahogany necks.

## Strong Testimonial for Kranich &amp; Bach Pianos.

THE veteran musician and teacher, L. H. Sherwood, of Lyons, N. Y., father of Wm. H. Sherwood, the eminent pianist, has this to say regarding the Kranich & Bach pianos:

It was my good fortune many years ago to procure for my musical academy a Kranich & Bach piano. Its tone and action were remarkably good, and it stood the test of from 12 to 15 years' constant use, mostly in the schoolroom, as no other piano that I ever possessed or knew of did stand similar usage. It gives me great pleasure to be able to recommend them to amateurs and to the profession as in every respect good and reliable.

—Geo. Maxwell, United States manager for Boosey & Co., London, England, band instrument manufacturer, expects to return from his European trip early in September.

—The Macon (Ga.) "Weekly Telegram" of August 21 has a half page write up with illustrations of the Georgia Music House. This concern handles the Weber and Starr pianos and the Newman Brothers and Farrand & Votey organs. The Georgia Music House has been in business 18 years.

## Sixty Years Behind Time.

SAN FRANCISCO, Cal., August 16, 1893.

Editors The Musical Courier:

UNDER date of August 2, 1833 (sic), your paper mentioned that the new building going up for Benj. Curtaz & Son, the piano dealers, on O'Farrell street, had already reached the height of the sidewalk. We fondly imagined that we were speedy people out here, but if it takes 60 years to complete the basement we fear that none of the present generation will see the building finished.

You also state that the building is all in the Curtaz family. While it is true that we are the pioneer house in the piano business in San Francisco, still we cannot lay claim to so early a date as 1833, since which time children and grandchildren have done their best to keep the name of Curtaz from dying out.

At the date you mention the warwhoop of the "Digger Indian" and the roar of the grizzly bear were more familiar sounds than those of a piano. With all due allowance for our Western slowness, however, we hope that the early part of 1894 will see our new building and warerooms completed.

We remain

Very respectfully yours,  
BENJ. CURTAZ & SON,  
Harry Curtaz, Secretary.

The article referred to contained a typographical error in the date line, and read as follows:

## The Curtaz Family.

SAN FRANCISCO, August 2, 1833.

Curtaz has temporarily established himself in the History Building, next door to Waldeufel & Spencer, just across Market street, while his new piano palace is going up in O'Farrell street, close by Kohler & Chase. The walls are up to the sidewalk already, and ere long we can see what a handsome structure it will be.

While this will be one of the finest houses devoted to the trade in this city, it will also be the only one owned by its occupants, all the other dealers being tenants of their respective locations.

Another feature of the Curtaz house is that the business is all in the Curtaz family.

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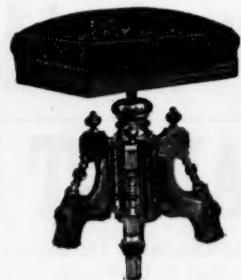
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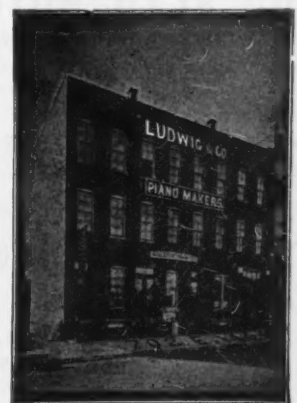
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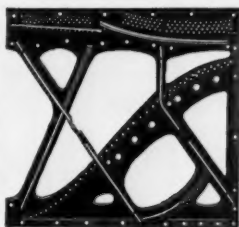
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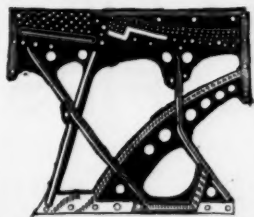
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